KUMĀRASAMBHAVAM

(CANTOS IV & V)

with Mallinātha's Commentary, English translation, grammatical and explanatory notes and Introduction dealing with a few important topics.

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PREFACE

This edition of कुमारसंभवम् cantos IV and V is primarily intended for the First Year Arts students. We thought it necessary to include Mallinātha's commentary (as decidedly that is the best), in so for as there is a special advantage that would accrue to a student of Sanskrit, if he cultivates the habit of understanding his texts with the help of the commentaries, from this early stage in his University career. In *the following pages, Mallinātha's commentary is followed* by the English translation (text, commentary and translation thus making a unit in the case of every stanza), to facilitate ready reference. In the 'Notes' has been thrown *after the 'anvaya' of every stanza, all grammatical, explanatory* or critical material, calculated to help the student thoroughly appreciate his text.

The departure from the general practice, of the nature of the mention and explanation of the 'alankāras' in the *'Notes', and of that of the devotion of an entire section in* the Introduction, to the discussion and scanning of the metres used by the poet, are intentional. We think this plan would answer the purpose of initiating the student into the 'rhetorical' and the 'prosodic' aspects of his text, much better than the relegation of these themes to 'appendices'. In the translation, the reader need not be frightened to see a *number of brackets, semi—circular and rectangular.* Throughout an attempt has been made to keep the English rendering as close to the original text as possible. This has necessitated putting some words, supplied of course to complete the sense, into rectangular brackets. Certain words, that may be found to be either difficult or used in an other than the usual sense, are put into semi—circular

modern Ujjayini, near Bhopal. His reverential references to that city, and to the Great God महाकाल therein, the numerous passages describing the scenes on the banks of river Narmadā, and the fact that the यक्ष in मेघदूतम् dwelt on Rāmagiri–the modern Rāmteka near Nagpur,–all these along with other facts lead us to believe that the Stratford-on-Avon of our Shakespeare was in central India, and perhaps, Ujjayini. Kālidāsa's early life is also a closed chapter to us. Legends that tell us that he was dull in his childhood, and that he got the peculiar powers as a gift from Kāli, after practising severe penance, etc. are better passed over.

Such legends possess no historical value, and as such they must be accepted only after great consideration. From the study of Kālidāsa's works it seems that "Kālidāsa himself must have been a man gifted with all the learnings of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in the formalised philosophies (Kālidāsa by Sri Aurobindo p. 14). The legend that associates Kālidāsa with king विक्रमादित्य, deserves a careful consideration. The word विक्रम occurs in the title विक्रमोर्वशीयम्, even when by the ordinary rules of dramatic art, the word पुरूरवस् ought to have been inserted. We see in the title of मालविकाग्निमित्रम् and मालतीमाधवम् the names of the heroines and the heroes. The change that is introduced by Kālidāsa does not seem to be a matter of mere accident but an intentional act. Perhaps he wanted to make some reference to his patron, and this he accomplished by the change. Shakespeare has also referred to king James in his dramas. This naturally raises the question about the identity of king Vikramāditya, the supposed patron of Kālidāsa. Various theories have been forwarded by different scholars. Some

including Dr. Wilson, believe that Kālidāsa was one of the nine gems who adorned the court of king Vikramāditya ruling at Ujjayini, after the defeat of the S'akas. Strangely enough however, no edict or inscription of this Vikramāditya is found. Similarly the view of Dr. Hoernle, who understands by the said Vikramāditya, king Yashodharman (600 A. D.). the conqueror of the Hunas, is untenable, for in edicts this king is eulogized as राजाधिराज and परमेश्वर, and never by the title Vikramāditya. So, this Vikramāditya must be sought somewhere else. A clear reference to the name of Kālidasa is seen for the first time in the Athole inscription dated 603 A. D. *In the Mandosar inscription, which is still* earlier, dated 437. A.D, we find verses from the pen of वत्सभट्टि, which are quite similar to those of Kālidasa (श्लोक १० of वत्सभट्टि is similar to that of verse 66 from मेघदूतम् and श्लोक 31 with stanzas 2 and 3 from 5th canto of ऋतुसंहारम्). This similarity naturally raises the question as to who is the borrower. Dr. Keith remarks, in this context "to suppose that Kālidasa knew these clumsy verses of an obscure poetaster and turned them into the simple elegance of his verse is absurd, to hold that a local poet appropriated and tried to improve on a verse of the great poet of Ujjayini is natural and simple" (*History of Sanskrit Literature* P. 82). *This clearly* takes Kālidāsa before 437 A. D., which may be laid down as terminus-ad quem Scholars have also discovered similarity between some passages from the works of अश्वघोष, a Buddhistic poet, who flourished in 100 A. D. and those of our poet; and have come to the conclusion, that Kālidāsa is later than अश्वघोष. This conclusion serves the purpose of terminus a quo, Thus Kālidāsa is deemed to have flourished, at the court of *king Vikramāditya, who ruled India between 100 A. D. and* 500 A. D. Kālidasa's works, reveal an atmosphere of tranquility, happiness and ease. In other words the poet has un-

had said more than once, that Rati dwelt in his heart. Has he forgotten this, and also the sweet hours of their enjoyment? Otherwise it is difficult to explain Rati remaining uninjured even after Kāma's departure from the world of the living. How pitiable the lot of the world in the absence of Kāma? Wine cups in the hands of beautiful damsels, the maddening hummings of bees and the sweet notes of koil would be of no use, any more. Who, in his absence, can lead the ladies to their lovers' abode, when the streets are enveloped in the noctural darkness? Come; oh Kāma, come, at least for all these things. Let not the world be bereft of its charms. Do you not remember our love dalliances? Here, the flowery decoration and painting of my foot are still fresh. Return oh Kāma.' Kāma is not returning. Rati must follow him in death, and that too immediately; otherwise he may be lured away by the heavenly damsels. Vasanta, the friend of Kāma, can be of some help to her, in preparing the funeral pyre. But he was not seen there. Was he made to share the same fate, as was experienced by Kāma? Vasanta, who was standing a little away from Rati, all this while, appeared before her. His sight, as is natural, only heightend her sorrow. She repeated her resolve to follow Madana in death, Pativaratā as she was. Even inanimate objects prove that a wife must follow her husband. Charming कौमुदी vanishes with the moon, and lighting is seen no more after the disappearance of the cloud. Rati must follow Madana and Vasanta must help her. In days of happiness, Vasanta had prepared a flowery bed for Madana and Rati. Alas! the same Vasanta is requested by her to prepare a funeral pyre! What an irony of fate? Vasanta's misfortune however does not end there. He will have to perform funeral rites and offer oblations to Madana and Rati. Extremely sad it is, but Vasanta must be prepared for it. Thus Rati stood ready for self-immolation. Just then, a voice from above, comforted Rati, by assuring union with

at her friend, suggesting her to answer the query. The friend explains in details, Pārvati's longing for S'ankara and her love-lorn condition due to the disappointment she experienced at the time of the burning of Kāma. She herself is also entertaining deep anxiety for the safety of Pārvati and wishes that the lord should take pity on his devotee immediately. The Brahmachārin, now turns to Pārvati and asks "Is this true or is it a mere jest? Pārvati answers 'it is true'. This gives an opportunity to the student of Veda, to attack S'iva vehemently. He explains at great length the ridiculours form, the dress, the belongings and conveynance of S'iva. A three-eyed god, with serpents entwining his neck, ashes of funeral pyre smeared to his limbs and the elephant-hide worn on the body, deserves only to be laughed at. One should shudder even at the mere idea of friendship with him. Pārvati however, was longing for a life-long friendship, or why union, with him. Princess Pārvati after walking on the heaps of flowers and applying sandal-paste to her fair bosom at the time of the celebration of the marriage, would be required to tread the ground scattered over with hair in the cemetary, and to experience an embrace of S'iva's chest, smeared with funeral ashes. She would be sitting on the back of the super-annuated bull, who would find it difficult even to walk straight. So it is better for her to take away her mind from the improper tract. This attack on S'iva the loved one of Pārvati, naturally excited her anger and her lips began to quiver. Proudly she spoke 'you do not know S'iva.' Only those, who do not understand the ways of the magnanimous speak in this manner. S'iva's inauspicious form, his penniless condition, his wearing elephant-hide on his body, his smearing the funeral ashes to his limbs and his moving on the old bull—all these can be understood only by those who know his real nature. Curious are the ways of the great. Even with all this paraphernalia, S'iva is respected by Indra

III

Kumarasambhava: a Mahākāvya:

The class of works to which कुमारसंभव belongs, according to the Sanskrit rhetoricians, is that of महाकाव्य. As such कुमारसम्भव is to be sharply distinguished from works such as मृच्छकटिक, रत्नावली, शाकुन्तलम्, etc. which constitute the 'dramatic' or 'scenic' part of literature in Sanskrit, and are therefore styled 'दृश्य काव्य'. At the same time, कुमारसंभव has to be held apart from works like बाण's कादम्बरी or हर्षचरित which are characterised as a कथा and an आख्यायिका respectively, though both these, along with महाकाव्य fall in the category of श्रव्य as distinguished from the दृश्य forms of literary composition. The reason for such a distinction to be made between a महाकाव्य and कथा or आख्यायिका is, that the former as a rule is couched in verses, whereas the latter, for the major part, are couched in prose, though a sprinkling of stanzas in the वक्त्र and अपरवक्त्र metres, is not only allowed, but regarded as necessary for a कथा (Vide साहित्यदर्पण of विश्वनाथ, परिच्छेद VI, stanzas 332, 333). No careful reader is likely to confound a महाकाव्य with a चम्पू—'गद्यपद्यात्मकं काव्यं चम्पूरित्यभिधीयते' after what has been said, regarding the medium of a महाकाव्य viz. **verses** or **stanzas**, as distinguished from mere prose. Yet one more pit-fall is to be avoided. That is, that though a खण्डकाव्य typically represented by Kālidāsa's 'मेघदूतम्' is all couched in verses, it is not a महाकाव्य for the simple reason that it is too short to be so regarded. A poetical work, composed in verses, satisfying the condition regarding the minimum length alone is entitled to be called a महाकाव्य.

Distinguishing a महाकाव्य from नाट्य or 'दृश्य काव्य' in general, and further, from कथाs or आख्यायिकाs, from चम्पूs and from खण्डकाव्यs, marks only the beginning of the process of learning what a महाकाव्य is. It is, however, even more important to learn, what a thing is than to learn what it is not The negative way serves its purpose all right, but cannot take any one far enough. This necessitates, therefore, a careful consideration of the positive, traits of a महाकाव्य, which alone can throw the required light on the form of literature, which कुमारसंभव represents. From the days of Dandin, the author of Kāvyādarsha, the question has received the attention of rhetoricians. Following is the account that विश्वनाथ in his साहित्यदर्पण, 'Mirror to Literature,' gives in this connection—

> सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ॥ ३१५ ॥
> सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ।
> एकवंशभवा भूपाः कुलजा बहवोऽपि वा ॥ ३१६ ॥
> शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ।
> अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ॥ ३१७ ॥
> इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ।
> चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ॥ ३१८ ॥
> आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ।
> क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ॥ ३१९ ॥
> एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ।
> नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ॥ ३२० ॥
> नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ।
> सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ॥ ३२१ ॥
> संध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ।
> प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ॥ ३२२ ॥
> संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ।

रणप्रयाणोपयममन्त्रपुत्रोदयादयः ॥ ३२३ ॥
वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ।
कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ॥ ३२४ ॥
नामास्य सर्गोपादेयकथया सर्गनाम तु ।

Or, in other words, a महाकाव्य is a composition is cantos, canto being the name given to the divisions into which the text of the entire महाकाव्य is presented In a महाकाव्य, there figures a hero, who is a god, or in some cases a mortal born of a high क्षत्रिय—family, possessed of noble qualities, or in some others, many such persons belonging to the same race are seen to occupy that role. The poet, it is necessary, develops some one as the main sentiment, may be it is the erotic, the heroic or the quietistic (शान्त) etc, against a background of other sentiments which have to be brought in to ensure variety and effect. The story to be unfolded during the course of the poem, should be known to history (or similar works), or else, it may be any, i. e even imaginary, but one that deals with good folk The opening of the poem should be marked by a salutation (Vide जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ । रघु.I. 1), or a benediction or a reference to something vitally connected with the plot. To emphasize the moral tone, विश्वनाथ proceeds to state, that in places there should be censure of the evil and glorification of the qualities of the noble. On the **formal** side, a महाकाव्य should be one composed in verses, all in the same metre, in a given canto, though towards the end of the canto, it will be seen by the author, that a different metre is adopted. The cantos in their own turn, would be neither ridiculously short nor abnormally long. Their number should be either 8 or more. Occasionally a poet is seen reserving a whole canto for the display of his mastery over a variety of metres. Such a canto composed in many metres, is however, an exception and not the rule.

Every canto, towards the end, should indicate what is to follow in the next. As a महाकाव्य is but a form of **belles letters,** it is but meet that it should be full of beautiful descriptions of some of a wide range of themes. Twilight (hues), the sun, the moon, the night; or its beginning, the evening, the blinding darkness, the day, the dawn or the noon, from the realm of Nature, are some from which the poet may make his own choice. Or, alternatively, he may give graphic accounts of hunting expeditions, of mountain (scenery), of seasons (and their specialities), of forest (site)s, of oceans, of love in union and separation, of sages, of the heavenly world, of cities, of sacrifices, of military expeditions, of marriages, of counsels (given by expert ministers to the king they are serving) or finally of births of sons (as that of रघु in रघुवंश Canto III). The poem should be named after the poet himself, or after the plot, or after the hero, or after some other character in the story (for instance शिशुपालवधम् where the slaughter of शिशुपाल–the villain of the piece, is mentioned prominently in the name of that महाकाव्य).

It is in no way difficult to show that these traits of a महाकाव्य, given by विश्वनाथ are revealed by कुमारसंभव. Thus God Shankara, who, it need hardly be said is possessed of noble qualities, is the hero (तत्रैको नायकः सुरः :...धीरोदात्तगुणान्वितः). The poem develops the Karuna Sentiment. (शृंगार-वीरशान्तानाम्' being only उपलक्षणात्मक, and there being no obligation on the poet that only some of these three should be taken up), answering the विप्रलम्भ part of the condition 'संभोगविप्रलम्भौच', in Canto IV. The story is based on what the Purānas, which come under इतिहास, tell about Kārtikeya and the demon Tāraka (इतिहासोद्भवं वृत्तम्). The poem opens with the description of Himālaya (आदौ वस्तुनिर्देश एव वा)–so

vitally connected with the plot. Canto VIII does justice to the **Sambhoga** variety of Shringāra. The extent of the poem, as generally accepted, is eight cantos (सर्गा अष्टाधिकाः=अष्ट सर्गाः or अष्टाधिकाः सर्गाः). 'Upayama' or marriage is described in the seventh canto. The cantos, without being too long or too short, strike the golden mean in respect of their extent. They end with a different metre, as shown in detail in the notes on those portions. Towards the end of canto IV, in the words heard from the sky, there is a suggestion as to what is to follow in Canto V; for, the words give an assurance to Rati of her union with her lord, which has the acceptance of Pārvati by Shankara (canto V) as its necessary pre-condition. Kālidāsa, it will be seen, has named this work after the main incident in the story, viz., the birth of Kārtikeya ', the Generalissimo-to-be, of the Gods.

IV

कुमारसंभवम् in the light of western literary criticism:

An account of कुमारसंभवम्, and of महाकाव्यs generally as they are called by Sanskrit rhetoricians, has so far been given. By way of giving a finishing touch to this aspect of the study of the poem, there need be added one more consideration To students of literary criticism, and to those of comparitive literary criticism especially, the names given to and the characteristics stated of similar works in the western literary world, are sure to be interesting and instructive To literary criticism as it obtains in English, are known two kinds of epic There is thus, what they call, the 'epic of growth' ('primitive epic' or 'authentic epic' according to some) It has been explained, that this is not

entirely the work of a single author, and that there is so much of pre-existing material of the nature of floating legends and earlier folk—poems, that contributes to the text of the epic of growth, which is thus the final product of the process of accretion and synthesis, that has occupied a long period of time. As typical instances of this variety of epic, are cited the Homeric Illiad and Odyssey, where Homer, it has to be noted is not the author of everything that is contained in the poems. Mahābhārata, in the history of Sanskrit literature offers an instance of the 'epic of growth' thus understood, Vyāsa, having been responsible for, as far as was possible, systematically putting together the vast mass of stories, legends etc that already had been current. As differentiated from the epic of growth, there is another, the 'epic of art' (or the 'literary epic'). In spite of the resemblances it may have with the epic of growth, such as that in regard to subject matter which is of the old mythical and heroic kind, in that of the use of the supernatural, in that of the structural plan etc, it has also points of difference from the epic of growth. Thus a single poet invents or adopts to his own purpose, the legendary material. The freshness, spontaneity, the raciness that characterise the 'epic of growth' are replaced by erudition, bookishness, an easily noticed imitativeness, in the 'epic of art'. (*For details, read pages 138–141, 'An Introduction to the Study of Literature' by W. H. Hudson*). *Milton's* 'Paradise Lost' in English literature and Vālmiki's *Rāmayana* in Sanskrit (dropping what decidedly are interpolations), illustrate this class of 'epics of art'. It may with advantage be added, that Ramāyana is regarded as an 'illustration of the first and more virile form of artificial epic,—subjected to self-conscious rules, but palpitant with an early heroism (Vide—History of Epic The Indian Epic, pages 778–782). Gaylay and Kurtz, the authors of the 'History of Epic', point out that a beginning of artificial epic had been made with

the Rāmāyana as (the unified, artistically handled theme of Vālmiki is in striking contrast to the conglomerate and confused mass of the Mahābhārata.' The Kāvyas or 'artificial court epics', they add, 'pushed artistic workmanship and artificial rules to the extreme.' In the light of these remarks, it will easily be seen that the five Mahākāvyas रघुवंशम्, कुमारसंभवम्, नैषधम् शिशुपालवधम् and किरातार्जुनीयम् fall in the category of the 'epics of art' (or 'artificial' or 'literary epics', and are an advance on Rāmāyana, the first 'epic of art' in Sanskrit).

V

Metres employed in कुमार IV and V.

Critics have observed that Kālidāsa was well aware of the importance of employing the right metre in the right place. That the metre is, in poems, the vehicle for the thought to, be expressed and that there should be as perfect an agreement between the thought and its vehicle are commonplaces of the literary art, that no great author could afford to ignore This explains Kālidāsa's choice of just the मन्दाक्रान्ता metre for his मेघदूतम्, half the beauty of which would vanish, supposing it were composed in some other metre. The words are important, no doubt But equally so are the peculiar combinations of short and long syllables, technically known as गणs in which they are arranged A शार्दूलविक्रीडित is a fitting medium to convey all that is 'heroic' or vigorous or something akin to the same. The metre, again, is highly effective, when properly used, in the creation of the 'atmosphere' the author aims at. Thus it is due to no accidental circumstance, that कालिदास makes father कण्व pronounce his

blessing on his daughter on the eve of her departure to her husband's, in a stanza with its metre reminiscent of the Vedic worship and ritual (Vide अमी वेदिं परित. क्लृप्तधिष्ण्याः।...वैतानास्त्वां वह्नयः पावयन्तु।). One need only read aloud such stanzas to appreciate this aspect of propriety of a particular metre in a particular context This would help readers understand Kālidāsa's employment of the वियोगिनी metre, so eminently fitted for the delineation of the करुण sentiment, in stanzas 1-44 of कुमार. IV. This same would bring out the reason why he selected वंशस्थ as the metre for stanzas 1-84, कु. V.

Sanskrit, like other languages, has its own prosody. The rules laid down by this latter, have to be observed by the poet who cares to have the reputation as a versifier who knows his art well. By way of elementary things, it may be noted that Sanskrit prosody distinguishes long syllables from short-all long vowels (such as आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ) or consonants in conjunction with long vowels (such as म्ना, मे etc) being regarded as long. Likewise, the short vowels, अ, इ, उ, ऋ etc. or consonants in conjunction with them (such as क, प्र, त्र etc) are regarded as short syllables. As a further relevant detail, it may be noted that a short vowel followed by an anuswāra or a visarga or a conjunct consonant is regarded as long and that the last syllable in a foot (pāda or quarter) is either short or long as the metre requires Following are the technical names given to combinations of syllables that are possible,—'L' standing for a long syllable and 'S' for a short one

य-SLL, meaning that it is a combination of three syllables, where the 1st is short, and the 2nd and 3rd are long. Similarly, भ-LSS, ज-SLS, न-SSS, म-LLL, र-LSL त LLS and स SSL. In the definitions of metres ल signifies a short

syllable and ग stands for a long syllable. This should enable a learner to scan the first two lines of IV, 39, for instance, and see how the lines are in keeping with the definition, विषमे ससजा गुरुः समे । सभरालोथ गुरुर्वियोगिनी, meaning in the odd lines, 1st and 3rd there is the combination of स, स, ज and a long syllable, and that in the even lines, 2nd and 4th, there is the combination of स, भ, र, a short syllablle and finally a long syllable. Metrically the lines may thus be written.

इतिदे हविमु वतथेरिथ ताम्—SSL (स), SSL (स), SLS (ज) and L (ग).

रतिमा काशभ वासर स्वती—SSL (स), LSS (भ), LSL (र) S (ल) and L (ग).

Similar treatment can be given to वंशस्थ, the metre of V. 1-84, defined as वदन्ति वंशस्थविलं जतौ जरौ, giving the combinations ज त ज र. The metre of IV, 45, called वसन्ततिलका, defined as उक्ता वसन्ततिलका तभजाजगौग. would yield the गण*s*, त भ ज ज ग ग (illustrated by V, 85 and 86) Finally, the metre of IV, 46, is पुष्पिताग्रा, defined as अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. Lines 1 & 3 would give न न र य and lines 3 & 4, न ज ज र ग.

VI

Kalidas'as style.

No study of a literary work can be regarded as complete unless the salient features of the style of the author are carefully considered. A perusal of कुमारसंभवम् IV & V should, therefore, enable one to understand the im-

portant characteristics of Kālidāsa's manner of writing. It has been observed by those who have thoroughly and exhaustively studied this aspect of Kālidāsa's works that कुमारसंभवम् I, II and III cannot be regarded as representative of Kālidāsa's style—in the sense, that the poet seems to be at-pains while writing those portions of the work and in that there is less of the lucidity and naturalness and ease evidenced by the three cantos, than by other, and may we add, later, writings of the poet *Fortunately, कुमारसंभवम् IV and V do not fall in a line with the preceding cantos of the work, in this respect.* And it can be stated unhesitatingly, that all those features which mark *कालिदास's works, such as were composed by him* when he definitely attained the maturity of his genius, as they can be seen from his शाकुन्तलम् and रघुवंशम्, can be found in a representative enough measure in कुमारसंभवम् IV & V,

Kālidāsa has been hailed as the greatest exponent of the वैदर्भी रीति, by common consent of those who write on the theory of poetry, the best of all 'styles'. The principle features of the Vaidarbhi style are, on the negative side, an absence of inordinately long compounds and unduly involved constructions, and on the positive side, the presence of a judicious combination of the qualities of lucidity (प्रसाद) sweetness (माधुर्य) vigour (ओजस्) and others. The phrase '*judicious combination*' deserves *a specially careful attention*, The composition must be possessed of the qualities *in such a manner as to produce the impression of a thing* that is beautiful quite naturally, even like the flower in a garden. *There must be no deliberate striving after effect,* or at least as little of it as possible.' Another point is *that Sentiment (rasa) should be the chief thing* aimed; all else, the **alnakaras** in particular, of both **s'abda** and **artha**, *must be* subordinated to the former; and so *must*

also the metre. In vew of the detailed observations made on the various stanzas, as occasion required in the 'Notes', it should be no difficult task to understand how कुमारसंभवम् IV and V come up to the standard of the वैदर्भीरीति. There are very few unnecessarily long compounds in the stanzas contained in this part of the work; involved constructions too, if not exactly conspicuous by their absence, are few and and far between. The pathetic sentiment is dominant in Canto IV and as would but be expected a large number of stanzas are remarkable for their lucidity (Vide remarks in the 'Notes' on IV, 7, 10, 11, 21, 22, 32, to point out only the most evident) and this is, not unoften, happily combined with 'alliteration'. Kālidāsa, there can be little doubt, was possessed of a rich imagination, which aided by his mastery over language, enabled him to endow his compositions with decoration. Among such **alankāras**, that beautify his writing, the most prominent and the most pleasant, in fact, the **forte** of Kālidāsa, is his उपमा (IV, 30, 46). Metaphors are not wanting, हृत्कोपवति, being an instance. To point out just one delightful fancy (उत्प्रेक्षा), reference may be made to V, 25. Of generalisations, there is an ample measure ('शरीरमाद्यं खलु धर्मसाधनम्।' 'न धर्मवृद्धेषु वयः समीक्ष्यते V, 33 and 16, respectively). Naturally, the अर्थान्तरन्यास is well represented. So are other figures, such as प्रतिवस्तूपमा (V, 44), पर्याय (IV, 24), दृष्टान्त (V, 9), which have been cited and fully explained in their proper places. 'तपः क्व वत्से क्व च तावकं वपुः' illustrates the विषम अलंकार. Finally, only one remark may be added. That is that Kālidāsa has been a great success in composing dialogues. That between the ब्रह्मचारिन् and पार्वती in Canto V, is enough to convince the doubting, if there are any, that the poet's choice of words and their

arrangement are absolutely perfect, and thoroughly suited to the development of the atmosphere, intended to be created. Words being well matched to the spirit, metre and alankāras subordinated to the Sentiment, involved constructions and undeservedly long expressions being carefully weeded out, 'humour' and 'irony' being introduced to heighten the 'dramatic' effect of an episode—all these have contributed to कुमार IV and V being rendered some of the most pleasant of poetic compositions, which a reader is never tired to turnback to, though he may have read them twice thrice over previously.

Errata

[Mistakes such as can easily be corrected by the reader are left out. Only those, positively misleading, are listed below. In making the corrections, the usual method of printing the word wrongly printed, and then giving the correct word instead, is not followed. Instead, the page, the line, the **number** of the word, and the correct spelling of the word, are given. Thus, ५, 9, 2 & 3 वससीति means, on page ५, in line 9, the 2nd and the 3rd words should be वससीति.]

१०, 26, 2—bereft
१८, 4, 6—विलोलपल्लवा:
५६, 26, 8—drought
६५, 13, 3—Of
७३, 14, 3—complete
,, 20, 4—disappeered
,, 24, 8—knew
८०, 30, 3—एकपदे
८१, 12, 7—the
८८, 7, 4—ध्रियते
,, 29, 10—ते
९४, 26, 9—feather
९५, 7, 9—wilderness
९९, 5, 7—is
१००, 3, 9—propriety
,, 5, 2—sprouts
,, 26, 5—critics
१०५, 16, after 12, insert her
१०८, 27, 9—उद्यमात्
१०९, 14, 10—inability
११०, 6, 1—दुग्धात्
१११, 14, 4—now
११२, 3, 1 & 2—to it
,, 15, 3—fore-parts
११४, 14, 10—tremulous
११६, 1, 3—eyes ?
,, 5, after 2, insert, having
१२१, 8, 6—sun's
,, 20, 8—अयाचितो—
१२५, 16, 4—leagues
१२७, 6, 6—immortal
१३२, 1, 6—**krama**
१३७, 16, 6—seven
१३९, 28, 9—past
१४१, 16, insert after 9,—for
१४४, 11. 5—on
१५३, 14, 6—तप.कृशा
१५७, 3, after 6 insert, or
१६१, 8, 4,—संप्रति
१६३, 21, 2—about
१६८, 5, 3—अपि+नह्
१७४, 13, 1—altercation
,, 23, 1—possessed

कुमारसंभवम्।

चतुर्थः सर्गः।

मूर्च्छिता रतिरित्युक्तम्। संप्रति तद्वृत्तान्तमेवाह—

अथ मोहपरायणा सती विवशा कामवधूर्विबोधिता।
विधिना प्रतिपादयिष्यता नववैधव्यमसह्यवेदनम्॥ १॥

अथेति॥ अथानन्तरं मोहो मूर्च्छा परमयनमाश्रयो यस्याः सा मोहपरायणा मोहैकशरणा सती। 'परायणमभिप्रेते तत्परे परमाश्रये' इति यादवः। विवशा मूढत्वान्निश्चेष्टा कामवधू रतिः। असह्या दुःसहा वेदना यस्मिंस्तत्तथोक्तम्। विधवाया गतभर्तृकाया भावो वैधव्यम्। नवं च तद्वैधव्यं चेति नववैधव्यम्। नवग्रहणं दुःसहत्वद्योतनार्थम्। प्रतिपादयिष्यतानुभावयिष्यता। क्रियार्थक्रियायां लृट्। विधिना दैवेन। 'विधिर्विधाने दैवे च' इत्यमरः। विबोधिता। वैधव्यानुफलोऽयं विधिरिति भावः। अस्मिन्सर्गे वियोगिनीवृत्तानि—'विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी' इति लक्षणात्॥

Then, Kāma's Consort (i.e. Rati), who was entirely under the influence of the swoon (lit., with the swoon as her highest resort), helpless (*vivaśā*), was caused to be conscious [again] by Fate, desirous of causing [her] to experience fresh widow-hood of unbearable agony.—1

अवधानपरे चकार सा प्रलयान्तोन्मिषिते विलोचने।
न विवेद तयोरतृप्तयोः प्रियमत्यन्तविलुप्तदर्शनम्॥ २॥ *dead*

अवेति॥ सा रतिः प्रलयान्ते मूर्च्छावसाने। 'प्रलयो नष्टचेष्टता' इत्यमरः। उन्मिषिते उन्मीलिते विलोचने। अवधानं परं प्रधानं ययोस्तेऽवधानपरे दिदृ-

क्षयावहिते चकार । द्रष्टव्याभावात्तु न विवेदेत्याह—नेति । प्रियं काममतृप्तयोस्तृप्तिं न गतयोः । निरन्तरं दिदृक्षमाणयोरित्यर्थः । तयोर्लोचनयोः । दर्शनक्रियापेक्षया संबन्धे षष्ठी । अत्यन्तविलुप्तं दर्शनं स्वलोचनयोः करणयोर्यस्य कर्मभूतस्य तमत्यन्तविलुप्तदर्शनं सन्तं न विवेद न ज्ञातवती । प्रियनाशापरिज्ञानाद्दिदृक्षांचक्र इति तात्पर्यार्थः ॥

She made her eyes, opened at the termination of the swoon (pralayah) quite attentive; [she, however,] did not know the dear one of those two [eyes], not [fully] satisfied, to have the [chance of his] sight [by others] totally disappeared.—2

अयि जीवितनाथ जीवसीत्यभिधायोत्थितया तया पुरः।
ददृशे पुरुषाकृति क्षितौ हरकोपानलभस्म केवलम् ॥ ३ ॥

अयीति ॥ अयीति प्रश्ने । 'अयि प्रश्नानुनययोः' इति विश्वः । अयि जीवितनाथ, जीवसि प्राणिषि कच्चिदित्यभिधायोत्थितया तया रत्या पुरोऽग्रे क्षितौ पुरुषस्याकृतिरिवाकृतिर्यस्य तत्पुरुषाकृति केवलमेकं हरकोपानलभस्म ददृशे दृष्टम् । न तु पुरुष इति भावः ॥

By her who had risen, having uttered [the words] "oh [my] lord of life, are you alive?", was seen on the ground in front [a heap of] mere ashes of the fire of the wrath of Hara, with a form similar to [that of] a man.—3.

अथ सा पुनरेव विह्वला वसुधालिङ्गनधूसरस्तनी।
विललाप विकीर्णमूर्धजा समदुःखामिव कुर्वती स्थलीम् ॥ ४ ॥

अथेति ॥ अथ भस्मदर्शनानन्तरं पुनरेव विह्वला विक्लवा वसुधालिङ्गनधूसरस्तनी वसुधालिङ्गनेन क्षितिलुण्ठनेन धूसरौ धूसरवर्णौ स्तनौ कुचौ यस्याः सा तथोक्ता । 'स्वाङ्गाच्चोपसर्जनादसंयोगोपधात्' इति ङीप् । विकीर्णमूर्धजा विकीर्णा विक्षिप्ता मूर्धजाः केशा यस्याः सा तथोक्ता सा रतिः स्थलीं वनभू-

मिम् । तत्रत्यान्प्राणिन इत्यर्थः । 'जानपदकुण्डगोणस्थल–' इत्यादिना ङीप् । समदुःखां स्वतुल्यशोकां कुर्वतीव विललाप परिदेवितवती । 'विलापः परिदेवनम्' इत्यमरः ॥

She then, distressed once again, bemoaned [her lord's loss], with her breasts dusty on account of rolling about on the ground (vasudhālingana) with her hair dishevelled, [and] making the [entire forest—] site possessed of an equal amount of grief, as it were.—4.

उपमानमभूद्विलासिनां करणं यत्तव कान्तिमत्तया ।
तदिदं गतमीदृशीं दशां न विदीर्ये कठिनाः खलु स्त्रियः ॥ ५ ॥

उपेति ॥ तव यत्करणं गात्रम् । 'करणं साधकतमं क्षेत्रगात्रेन्द्रियेष्वपि' इत्यमरः । कान्तिमत्तया सौन्दर्येण हेतुना विलासिनां विलसनशीलानाम् । 'वी कषलस–' इत्यादिना घिनुण्प्रत्ययः । उपमीयते येन तदुपमानमभूत् । तत्करणमिदमीदृशीं दशामवस्थां गतम् । भस्मीभूतमित्यर्थः । तथापि न विदीर्ये न विदीर्णा भवामि । कर्तरि लट् । तथाहि । स्त्रियः कठिनाः खलु । कठिनत्वादविदीर्यमाणत्वमित्यर्थः । कारणात्कार्यसमर्थनरूपोऽर्थान्तरन्यासः । 'धीरसंचारिणी दृष्टिर्गतिर्गोवृषभाश्रिता । स्मितपूर्वं तथालापो विलास इति कीर्तितः' ॥ इति ॥

"That body (करण) of yours which because of its handsomeness was the standard of comparison for lovely persons (vilasinām),—here has it been reduced to this plight (lit., condition), [and even so] I am not torn asunder; to be sure, women are tough !—5.

क नु मां त्वदधीनजीवितां विनिकीर्य क्षणभिन्नसौहृदः ।
नलिनीं क्षतसेतुबन्धनो जलसंघात इवासि विद्रुतः ॥ ६ ॥

केति ॥ हे प्रिय, क्षतसेतुबन्धनो भग्नसेतुबन्धो जलसंघातो जलौघो नलिनीमिव । जलैकायत्तजीवितामिति शेषः । त्वदधीनजीवितां त्वदायत्तप्राणां मां क नु विनिकीर्य कुत्र वा निक्षिप्य क्षणभिन्नसौहृदः क्षणलग्नसौहार्दः सन् । विद्रुतः

पलायितोऽसि । सेतुसौहृदयोः स्थितिहेतुत्वेन साम्यम् । सुहृदो भावः सौहृदम् । युवादित्वादण्प्रत्ययः । 'हृदयस्य हृल्लेखयदण्लासेषु' इति हृदादेशः । अणि हृद्भावान्न 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च' इत्युभयपदवृद्धिः । हृद्भूतस्याण्विधाने तूभयपदवृद्धिः स्यात् । यथा सुहृदो भावः । सौहार्दमिति । तदेवाह वामनः—'सौहृददौर्हृदशब्दावनणि हृद्भावात्' इति ॥

"Where indeed have you who have broken in a moment [the tie of] affection, bolted off, having abandoned (*vinikirya*) me who am dependent for my [very] life on you, like a mass of water that has destroyed the construction of the dam [that held it under check so far, and that runs away], having left off the lotus—plant ?—6

कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम् ।
किमकारणमेव दर्शनं विलपन्त्यै रतये न दीयते ॥ ७ ॥

कृतेति ॥ हे प्रिय, त्वं मे मम विप्रियमप्रियं कृतवान्नासि । मया च ते तव प्रातिकूलमप्रियं न कृतम् । अकारणं निष्कारणमेव । परस्परापकारस्यपकारणाभावेऽपीत्यर्थः । क्रियाविशेषणमेतत् । विलपन्त्यै । त्वद्दर्शनार्थिन्या अपीति भावः । रतये किं कथं दर्शनं न दीयते । क्रियाग्रहणाच्चतुर्थी ॥

"You have not done [anything] disagreeable to me, nor has [anything] unfavourable to you been done by me; why [then], even when there is no cause, is your sight not granted to Rati, [who is] lamenting ? 7

विप्रियमाशङ्कते—

स्मरसि स्मर मेखलागुणैरुत गोत्रस्खलितेषु बन्धनम् ।
च्युतकेसरदूषितेक्षणान्यवतंसोत्पलताडनानि वा ॥ ८ ॥

स्मरसीति ॥ हे स्मर, गोत्रस्खलितेषु नामव्यत्यासेषु । 'गोत्रं नाम्न्यचले कुले' इति विश्वः । मेखलागुणैर्बन्धनं स्मरस्युत स्मरसि वा । 'विकल्पे किमुत च' इत्यमरः । च्युतकेसरैर्भ्रंष्टकिञ्जल्कैर्दूषिते ईक्षणे येषु तान्यवतंसो-

त्पलताडनानि । सधूलिक्षेपताडनानीत्यर्थ । स्मरसि वा । अपकारस्मरणादिदमदर्शनमिति भाव ॥

"Do you remember, oh Cupid, the binding [you were subjected to at my hands] by the strings of the girdle on the occasions of [your] blundering in [uttering] the names ? [or, do you remember] beatings by the lotus [used as an] ear-ornament, wherein your eyes were soiled (दूषित) by the filaments which dropped down ?—8

हृदये वससीति मत्प्रिय यदवोचस्तदवैमि कैतवम् ।
उपचारपदं न चेदिद त्वमनङ्गः कथमक्षता रति. ॥ ९ ॥

हृदय इति ॥ हृदये वससीति स्मरवाक्यानुवाद । इत्येवरूप मत्प्रिय यद वोच उक्तवानसि । ब्रूवो उचि 'वच उम्' इत्युमागम । तत्कैतवमवैमि मिथ्येति मन्ये । इद वचनमुपचारपद परस्य रञ्जनार्थं यदसत्यभाषण स उपचारस्तस्य पद स्थानम् । कैतवस्थानमिति यावत् । न चेत्त्वमनङ्गोऽशरीर । कथ रतिरक्षताविनष्टा । आश्रयनाशेऽप्याश्रितमविनष्टमिति विरोधादिति भाव ॥

"That I know [to be a bit of your] roguery, what you said [and] was agreeable to me 'viz. you dwell in my heart' If this were not a formal utterance (upachārapada) how [is it, that] you are devoid of your body [and still] Rati [continues to be] uninjured ?—9

न च मे कश्चिद्विचार किंतु लोक शोच्यत इत्याह—

परलोकनवप्रवासिनः प्रतिपत्स्ये पदवीमह तव ।
विधिना जन एष वञ्चितस्त्वदधीनं खलु देहिना सुखम् ॥ १० ॥

परलोकेति ॥ परलोक प्रति नवप्रवासिनोऽचिरप्रोषितस्य । अनेनानुगमनकालानतिपात सूच्यते । तव पदवी मार्ग प्रतिपत्स्ये । त्वामनुगमिष्यामीत्यर्थ । अतो मे नास्ति विचार इति भाव । किंतु विधिना दैवेनैव जनो लोको वञ्चित प्रतारित । देहिना सुख त्वदधीन त्वय्यधीन खलु । अभिश-

ब्दस्य शौण्डादिकत्वात् 'सप्तमी शौण्डैः' इति समासः । 'अच्युतपदात्' इति खप्रत्ययः । एवमन्यत्रापि । सुखप्रदाभावे कुतः सुखमिति भावः ॥

"I shall step on to the track (padavi) of you, who are a new (or recent, nava) traveller to the other world. By Fate is this person here [that is, am I here], duped. Depending on you is the happiness of the embodied beings [or, alternatively, lines 3 and 4 : 'This world of the living, (ayam janah) has been duped by Fate (in that it has been deprived of you); on you depends the happiness of the embodied beings] '—10

तदेवाह—

रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः ।
वसतिं प्रिय कामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः ॥ ११ ॥

रजनीति ॥ हे प्रिय, रजनीतिमिरेणावगुण्ठित आवृते पुरमार्गे घनशब्दविक्लवा गर्जितभीताः प्रियाः कामिनां वसतिं प्रापयितुं त्वदृते त्वां विना । 'अन्यारादितरर्ते–' इत्यादिना पञ्चमी । क ईश्वरः शक्तः । न कश्चिदित्यर्थः । न हि कामान्धानां भीतिरस्तीति भावः ॥

"Who, excepting you, oh dear, is able to lead (lit., to cause to reach) to the abode of [their] lovers, the beloved damsels, distressed at the rumbling of clouds, while the street in the city is enveloped in the darkness of the night ?—11

नयनान्यरुणानि घूर्णयन्वचनानि स्खलयन्पदे पदे ।
असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना ॥ १२ ॥

नयनानीति ॥ अरुणानि नयनानि घूर्णयन्भ्रमयन् । तथा पदे पदे प्रतिपदम् । वीप्सायां द्विरुक्तिः । वचनानि स्खलयन्विपर्यासयन्प्रमदानां वारुणीमदो मद्यमदोऽधुना त्वय्यसति विडम्बनानुकृतिमात्रम् । मदनाभावे मदस्य

निष्फलत्वादिति भावः । तथा च शिशुपालवधे–'तां मदो दयितसंगमभूषः' (१० । ३३) इति ॥

"The intoxication of proud [young] ladies due to wine, making their reddish eyes roll about, causing their utterances to falter at every step, is now, when you are not there, a [mere] ridicule [or a pointless imitation].—12.

अवगम्य कथीकृतं वपुः प्रियबन्धोस्तव निष्फलोदयः ।
बहुलेऽपि गते निशाकरस्तनुतां दुःखमनङ्ग मोक्ष्यति ॥ १३ ॥

अवगम्येति ॥ हे अनङ्ग अशरीर, प्रियबन्धोः प्रियसखस्य तव वपुः शरीरं कथीकृतमकथा कथा संपद्यमानं कृतं शब्दमात्रावशिष्टमवगम्य ज्ञात्वा निष्फलोदयः । उद्दीप्याभावादुद्दीपनवैफल्यमिति भावः । निशाकरश्चन्द्रो बहुले कृष्णपक्षे गतेऽपि तनुतां कार्श्यं दुःखं यथा तथा कृच्छ्रान्मोक्ष्यति । वृथा वृद्धिरिति दुःखयिष्यत इत्यर्थः ॥

"Having known the body of you who hold your friends dear [or who are dear to your friends] to be reduced to [the state of being the object of mere] stories, oh limbless one, the moon [lit., maker of night], with his [according to Sanskrit idiom, though 'her' would be expected in the English rendering] rising [now all] in vain, will give up his thinness with great difficulty, even after the dark fortnight has elapsed.—13.

हरितारुणचारुबन्धनः कलपुंस्कोकिलशब्दसूचितः ।
वद संप्रति कस्य बाणतां नवचूतप्रसवो गमिष्यति ॥ १४ ॥

हरितेति ॥ हरितं चारुणं च । 'वर्णो वर्णेन' इति तत्पुरुषः । हरितारुणं चारु बन्धनं वृन्तं पुष्पस्य यस्य स तथोक्तः । कलेन मधुरेण पुंस्कोकिलशब्देन पुंस्कोकिलनादेन सूचितोऽनुमापितश्च । चूतचर्वणकार्यत्वात्कलशब्दस्येति भावः । नवचूतप्रसवो नवचूतकुसुमं संप्रति कस्य बाणतां शरत्वं गमिष्यति वद । अन्यस्य पुष्पबाणस्याभावादिति भावः ॥

" Say, to the state of [being] whose arrow, will now go the fresh mango-sprout, with its stalk [also punningly, the feathered end of the arrow], charming as it is green and reddish [and] indicated by the sweet notes of the male Kokila bird ?—14.

अलिपङ्क्तिरनेकशस्त्वया गुणकृत्ये धनुषो नियोजिता ।
विरुतैः करुणस्वनैरियं गुरुशोकामनुरोदितीव माम् ॥ १५ ॥

अलीति ॥ त्वयानेकशो बहुशो धनुषः कार्मुकस्य गुणकृत्ये मौर्वीकार्ये गुणवत्कर्मणि च नियोजिताधिकृतेयमलिपङ्क्तिः करुणस्वनैर्दीनस्वनैर्विरुतैः कूजितैर्गुरुशोकां दुर्भरदुःखाम् । 'गुरुस्तु गीष्पतौ श्रेष्ठे गुरौ पितरि दुर्भरे' इति शब्दार्णवः । मामनुरोदितीव । उपसर्गात्सकर्मकत्वम् । 'रुदादिभ्यः सार्वधातुके' इतीडागमः ॥

" The row of bees more than once appointed by you to the duty of [being] the string of your bow is, here (iyam), as though lamenting with me whose grief is heavy, with its hummings, possessed of piteous notes.—15.

प्रतिपद्य मनोहरं वपुः पुनरप्यादिश तावदुत्थितः ।
रतिदूतिपदेषु कोकिलां मधुरालापनिसर्गपण्डिताम् ॥ १६ ॥

प्रतिपद्येति ॥ तावत्पुनरपि मनोहरं वपुः शरीरं प्रतिपद्य प्राप्योत्थितः सन् । मधुरालापेषु प्रियोक्तिषु निसर्गपण्डितां स्वभावप्रगल्भां कोकिलां रतिदूतिपदेषु सुरतदूतीस्थानेष्वादिशाज्ञापय । प्रगल्भानामेव दौत्याधिकार इति भावः । ङीबन्तस्यापि दूतीशब्दस्य छन्दोभङ्गभयाद्ध्रस्वः । 'अपि माषं मषं कुर्याच्छन्दोभङ्गं त्यजेद्गिरम्' इति केचित् । 'उणादयो बहुलम्' इति बहुलग्रहणाद्ध्रस्व इति वल्लभः ॥

" Assuming (your) attractive form again, and rising up, [do you] just order the female Kokila, adept by nature [lit., naturally learned, nisargapandita] in [the art of uttering] sweet notes, to the offices (पदेषु) of female messengers in love [—matters]—16.

शिरसा प्रणिपत्य याचितान्युपगूढानि सवेपथूनि च ।
सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥१७॥

शिरसेति ॥ हे स्मर, शिरसा प्रणिपत्य याचितानि सवेपथूनि सकम्पानि । 'द्वितीऽथुच्' इत्यथुच्प्रत्ययः । सात्विकान्तरोपलक्षणमेतत् । 'स्तम्भप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यवेपथू । अश्रुवैस्वर्यमित्यष्टौ सात्विकाः परिकीर्तिताः ।' इति । उपगूढान्यालिङ्गनानि च । नपुंसके भावे क्तः । तान्यनुभूतप्रकाराणि रह एकान्ते सुरतानि च संस्मृत्य मे शान्तिर्नास्ति । अत्र समानकर्तृकत्वं दुर्घटं समानक्रियापेक्षास्तीति केचित् ॥

"Having recalled [to my mind] those entreaties (lit., beggings) with prostration followed by bent head (शिरसा प्रणिपत्य) those embracings accompanied by tremor [or better, those embracings accompanied by tremor, begged of by you, with prostration followed by bent head] and those amorous sports of yours, in private, oh Smara, there is no peace for me.—17

रचितं रतिपण्डित त्वया स्वयमङ्गेषु ममेदमार्तवम् ।
ध्रियते कुसुमप्रसाधनं तव तच्चारु वपुर्न दृश्यते ॥ १८ ॥

रचितमिति ॥ हे रतिपण्डित रतिकुशल, त्वया ममाङ्गेष्ववयवेषु स्वयं रचितम् । ऋतुरस्य प्राप्त आर्तवं वासन्तम् । 'ऋतोरण्' इत्यण्प्रत्ययः । कुसुमप्रसाधनं पुष्पाभरणमिदं ध्रियतेऽवतिष्ठते । 'धृङ् अवस्थाने' इति धातोस्तौदादिकात्कर्तरि लट् । तव तत्प्रसाधकं चारु सुन्दरं वपुस्तु न दृश्यते ॥

"Here, oh learned in love, is being borne the seasonal decoration of flowers arranged on my limbs personally by you; that handsome form of yours [however,] is not [to be] seen !—18

विबुधैरसि यस्य दारुणैरसमाप्ते परिकर्मणि स्मृतः ।
तमिमं कुरु दक्षिणेतरं चरणं निर्मितरागमेहि मे ॥ १९ ॥

विबुधैरिति ॥ दारुणैः क्रूरैः । प्राणान्तिके कर्मणि नियोगादिति भावः । विबुधैर्देवैः । अनभिज्ञत्वं च ध्वन्यते । यस्य मच्चरणस्य परिकर्मणि प्रसाधने । 'परिकर्म प्रसाधनम्' इत्यमरः । असमाप्ते सति स्मृतोऽसि तमिमं दक्षिणेतरं वामं मे चरणं निर्मितरागं रचितलाक्षारागं कुर्वन्नागच्छ ॥

"Come [and] make this [lit., other than the right] left foot of mine, [one] with its dying completed [lit., produced], this [foot], while yet the decoration of which was incomplete, you were remembered by the cruel gods.—19.

अहमेत्य पतङ्गवर्त्मना पुनरङ्काश्रयिणी भवामि ते ।
चतुरैः सुरकामिनीजनैः प्रिय यावन्न विलोभ्यसे दिवि ॥ २० ॥

अहमिति ॥ अहं पतङ्गवर्त्मना शलभमार्गेण । अग्निप्रवेशेनेत्यर्थः । 'पतङ्गः शलभे चाग्नौ मार्जारेऽर्के शरे खगे' इति वैजयन्ती । एत्यागत्य पुनस्तेऽङ्काश्रयिण्युत्सङ्गवर्तिनी भवामि संप्रत्येव भविष्यामि । 'वर्तमानसामीप्ये वर्तमानवद्वा' इति लट् । हे प्रिय, दिवि स्वर्गे चतुरैः सुरकामिनीजनैरप्सरोगणैर्यावन्न विलोभ्यसे विलोभयिष्यसे । 'यावत्पुरानिपातयोर्लट्' इति लट् ॥

"Coming by the path of [that is, laid down by] the moth, I shall be [one] resorting to your lap again, oh dear, so long as you are not lured [away] by the skilled hosts (*janaih*) of the celestial damsels in heaven.—20

मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति मे ।
वचनीयमिदं व्यवस्थितं रमण त्वामनुयामि यद्यपि ॥ २१ ॥

मदनेनेति ॥ हे रमण, त्वामनुयामि यद्यप्यनुगमिष्याम्येव । 'वर्तमानसामीप्ये वर्तमानवद्वा' इति लट् । 'यद्यपीत्यवधारणे' इति केशवः । किंतु रतिर्मदनेन विनाकृता । वियोजिता सतीत्यर्थः । सुप्सुपेति समासः । क्षणमात्रं जीविता किलेतीदं वचनीयं निन्दा मे मम व्यवस्थितं स्थिरमभूत् ॥

"Rati, bereft of Madana, they say (*kila*), lived [may be, just] for a moment," this censure in regard to me, has

got itself firmly established, oh sweet, though, to be sure (*yadyapi*) I [shall] follow you [in death, immediately]. 21.

क्रियतां कथमन्त्यमण्डनं परलोकान्तरितस्य ते मया ।
सममेव गतोऽस्यतर्कितां गतिमङ्गेन च जीवितेन च ॥ २२ ॥

क्रियतामिति ॥ परलोकेऽन्तरितस्य व्यवहितस्य । मृतस्येत्यर्थः । ते तव मयान्त्यमण्डनं कथं केन प्रकारेण क्रियताम् । क्रियतामित्यत्र कामचारे लोट् बोध्यः । हुतदग्धस्य ते यथेच्छमण्डनमपि न संभवतीत्यर्थः । कुतः । अङ्गेन च जीवितेन च समं सहैवातर्कितामविचारितां गतिं गतोऽसि । इह मृतशरीरमपि नास्ति कस्य मण्डनमिति भावः ॥

"How can the last decoration [*i. e. funeral rites*] of you screened from me by the other world, be effected by me? [For,] with your body and life simultaneously, you have reached a state (*gati*, lit., course), never before imagined.—22.

ऋजुतां नयतः स्मरामि ते शरमुत्सङ्गनिषण्णधन्वनः ।
मधुना सह सस्मितां कथां नयनोपान्तविलोकितं च यत् ॥२३॥

ऋजुतामिति ॥ शरमृजुतामार्जवं नयत उत्सङ्गे निषण्णमङ्कगतं धनुर्यस्य तस्य । 'धनुषश्च' इत्यनङादेशः । ते तव मधुना वसन्तेन सह । 'मधुर्दैत्ये वसन्ते च चैत्रे च' इति विश्वः । सस्मितां कथामालापं तथा यन्नयनोपान्तविलोकितमपाङ्गवीक्षणम् । त इत्यनुषङ्गः । तत् स्मरामि ॥

"[Well do] I *remember the conversation, accompanied* by a smile with Madhu [Spring], and [that] which (*yat*) [was a] glance through the corner of the eye of you, with the bow resting in your lap, as you were straightening [lit., leading to the condition of being straight] the arrow.—23.

क नु ते हृदयंगमः सखा कुसुमायोजितकार्मुको मधुः।
न खलूग्ररुषा पिनाकिना गमितः सोऽपि सुहृद्गतां गतिम् ॥२४॥

केति ॥ हृदयं गच्छतीति हृदयंगमो हृद्यः । खच्प्रकरणे 'गमेः सुप्युपसंख्यानम्' इति खच्प्रत्ययः । 'अरुर्द्विषदजन्तस्य मुम्' इति मुमागमः । ते तव सखा कुसुमैरायोजितमारचितं कार्मुकं येन कार्मुकनिर्माता मधुर्वसन्तः क नु क वा । गत इति शेषः । अथवा सोऽप्युग्ररुषा तीव्रकोपेण पिनाकिनेश्वरेण सुहृदा मदनेन गतां प्राप्तां गतिम् । भस्मतामित्यर्थः । न गमितः खलु न प्रापितः किम् । 'जिज्ञासानुनये खलु' इत्यमरः ॥

"Where indeed is your bosom-friend, Madhu, who fashioned [your] bow with flowers ? May I know (khalu), whether he too has not been made by the possessor of Pināka [Lord S'ankara] of fierce anger, to reach the state undergone by his friend ?"—24

अथ तैः परिदेविताक्षरैर्हृदये दिग्धशरैरिवाहतः।
रतिमभ्युपपत्तुमातुरां मधुरात्मानमदर्शयत्पुरः ॥ २५ ॥

अथेति ॥ अथ तैः परिदेविताक्षरैर्विलापवचनैर्हृदये दिग्धशरैर्विषलिप्तमुखैः शरैरिवाहतः सन् । 'विषाक्ते दिग्धलिप्तकौ' इत्यमरः । मधुर्वसन्त आतुरामापन्नां रतिमभ्युपपत्तुमनुग्रहीतुम् । आश्वासयितुमित्यर्थः । 'अभ्युपपत्तिरनुग्रहः' इत्यमरः । आत्मानं पुरोऽदर्शयत् । आविरभूदित्यर्थः ॥

Then Vasanta struck at heart by those words [lit., syllables] of lamentation, as though by arrows smeared with poison (dighdhaih) showed himself up in front, to console the distressed Rati.—25.

तमवेक्ष्य रुरोद सा भृशं स्तनसंबाधमुरो जघान च।
स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥ २६ ॥

तमिति ॥ सा रतिस्तं मधुमवेक्ष्य दृष्ट्वा भृशं रुरोद । स्तनौ संबाध्य स्तनसंबाधम् । 'परिक्लिश्यमाने च' इति णमुल् । उरो जघान ताडितवती च ।

तथाहि । स्वजनस्याग्रतो दुःखं विवृतमपसारितं द्वारं कपाटं यस्य तदिवोपजायते आविर्भवति । उच्छृङ्खलं प्रवर्तत इत्युत्प्रेक्षाभिप्रायः ॥

On seeing him, she wept excessively (bhris'am) and beat her bosom, [thereby] having pained her breasts (stanasambādham). As is well known (hi), grief in the presence of one's relatives becomes as though [that] which has its doors thrown open.—26

इति चैनमुवाच दुःखिता सुहृदः पश्य वसन्त किं स्थितम् ।
तदिदं कणशो विकीर्यते पवनैर्भस्म कपोतकर्बुरम् ॥ २७ ॥

इतीति ॥ दुःखमस्याः संजातं दुःखिता । संजातदुःखेत्यर्थः । तारकादित्वादितच् । सा रतिरेनं वसन्तमित्युवाच च । चकारः पूर्वोक्तसमुच्चयार्थः । हे वसन्त, पश्य सुहृदस्तवत्सखस्य किं स्थितं किमुपस्थितं तदिदं कपोतकर्बुरं पारावतशबलं कणशश्चूर्णीभूतम् । अल्पार्थाच्छस्प्रत्ययः । भस्म पवनैर्विकीर्यते विक्षिप्यते । पश्य भस्मीभूतस्ते सुहृदित्यर्थः ॥

And thus did the afflicted [Rati] speak to this [Vasanta] " See, oh Vasanta, what has remained of [your] friend ! Those ashes here, variegated (karburam) like a pigeon are being scattered about in particles by breezes [of wind]."—27

अयि संप्रति देहि दर्शनं स्मर पर्युत्सुक एष माधवः ।
दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने ॥ २८ ॥

अयीति ॥ अयि स्मर, संप्रति दर्शनं देहि । एष माधवो वसन्तः पर्युत्सुकस्त्वद्दर्शनोत्कण्ठितः । त्वामप्यनादृतवतोऽस्य को माधव इत्याशङ्क्याह— नृणां पुरुषाणां दयितासु प्रेमानवस्थितमस्थिरम् । चलमित्यर्थः । सुहृज्जने प्रेम तु न चलं खलु ।

" Ah ! vouchsafe your sight [at least] now ; oh Smara, here this Mādhava is all eager (paryutsuka) [to see you].

The affection of men, not [quite] firm towards their beloveds, is indeed not fickle towards their [male] friends.—28.

ईदृशाः सुहृदः कति न सन्तीत्याशङ्क्य न कोऽपीत्याह—

अमुना ननु पार्श्ववर्तिना जगदाज्ञां ससुरासुरं तव ।
बिसतन्तुगुणस्य कारितं धनुषः पेलवपुष्पपत्रिणः ॥ २९ ॥

अमुनेति ॥ ननु मदन, पार्श्ववर्तिना सहचरेणामुना वसन्तेन ससुरासुरं सुरासुरसहितं जगद्बिसतन्तुगुणस्य मृणालसूत्रमौर्वीकस्य पेलवानि कोमलानि पुष्पाण्येव पत्रिणो बाणा यस्य तस्य तव धनुष आज्ञां कारितम् । जगदाज्ञा कारितेत्यर्थः । 'हृक्रोरन्यतरस्याम्' इति जगतः कर्मत्वम् ॥

"Indeed, by this one standing by your side, the world along with the gods and the demons, was caused to carry out (kāritam) the command of your bow, with tender flowers for its arrows and fibres of lotus-stalks as its string.—29.

गत एव न ते निवर्तते स सखा दीप इवानिलाहतः ।
अहमस्य दशेव पश्य मामविषह्यव्यसनेन धूमिताम् ॥ ३० ॥

गत इति ॥ स ते सखानिलाहतो वायुताडितो दीप इव गत एव न निवर्तते । अहमस्य दीपायमानस्य दशा वर्तिरिव । तिष्ठामीति शेषः । 'दशा वर्ताववस्थायां वस्त्रान्ते स्युर्दशा अपि' इति विश्वः । कुतः । अविषह्यव्यसनेन सोढुमशक्यदुःखप्रकर्षेण धूमितां संजातधूमां मां पश्य । धूमवत्त्वान्नष्टदीपदशासाम्यं धूमश्च व्यसनमेवेत्यर्थः ॥

"Definitely (*eva*) gone is that friend of yours. Like a lamp struck by [a gale of] wind, he does not return. I [am] like the wick of this [lamp]. Look at me [made] smoky by the unbearable calamity [owing to my lord's departure to the yonder world].—30.

कर्तव्यश्चायमर्थः स्त्रीणामित्याह—

शशिना सह याति कौमुदी सह मेघेन तडित्प्रलीयते।
प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥ ३३ ॥

शशिनेति ॥ कौमुदी चन्द्रिका शशिना सह याति । शशिन्यस्तमिते स्वयं नश्यतीत्यर्थः । तडित्सौदामिनी मेघेन सह प्रलीयते प्रणश्यति । कर्तरि लट् । प्रमदाः स्त्रियः पतिवर्त्म गच्छन्तीति पतिवर्त्मगाः पतिमार्गानुगामिन्य इत्येतद्विचेतनैः । अविवेकिभिरपीत्यर्थः । नाथस्तु 'पृथग्जनैः' इति पपाठ । प्रतिपन्नं ज्ञातम् । 'अलवणा यवागूः' 'अनुदरा कन्या' इतिवदल्पत्वाभिप्रायेण विचेतनैरपीति निर्देशः । पतिवर्त्मगा इत्यत्र स्मृतिः—'आर्तार्ते मुदिते हृष्टा प्रोषिते मलिना कृशा । मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पतिव्रता ॥' इति ॥

With the moon goes the moonlight; with the cloud is the lightening dissolved. That ladies follow the path of their husbands is really (hi), understood by even the insentient.—33.

अमुनैव कषायितस्तनी सुभगेन प्रियगात्रभस्मना।
नवपल्लवसंस्तरे यथा रचयिष्यामि तनुं विभावसौ ॥ ३४ ॥

अमुनेति ॥ अमुना पुरोवर्तिना सुभगेन शोभनेन प्रियगात्रभस्मनैव । एवकारो मण्डनान्तरनिवृत्त्यर्थः । कषायितस्तनी रञ्जितस्तनी । 'रागे क्वाथे कषायोऽस्त्री निर्यासे सौरभे रसे' इति वैजयन्ती । नवपल्लवसंस्तरे यथा नवपल्लवतल्प इव विभावसौ वह्नौ तनुं शरीरं रचयिष्यामि निधास्यामीत्यर्थः ॥

"With breasts decorated by these fine (subhaga) ashes of the body of my dear [husband], I shall place my body on the fire, as on a bed of fresh sprouts. 34.

कुसुमास्तरणे सहायतां बहुशः सौम्य गतस्त्वमावयोः।
कुरु संप्रति तावदाशु मे प्रणिपाताञ्जलियाचितश्चिताम् ॥ ३५ ॥

कुसुमेति ॥ हे सौम्य साधो, त्वमावयो रतिपञ्चबाणयोर्बहुशो बहुवारं कुसुमास्तरणे पुष्पशयने सहायतां गतः । संप्रति प्रणिपाताञ्जलिना याचितः ।

अञ्जलिपूर्वकं प्रार्थितः सन्नित्यर्थः । आशु मे चितां काष्ठचयं कुरु कुरुष्व । यथेह तथामुत्रोपकर्तव्यं मित्रेणेत्यर्थः ॥

"Many a time have you acted as a helper [lit., gone to the state of one that helps], oh gentle one, in the [matter of the] arrangement of a flower-bed, for us two. Do now, requested [by me] with hands folded as a mark of salutation, quickly arrange the [funeral] pyre for me.—35.

तदनु ज्वलनं मदर्पितं त्वरयेर्दक्षिणवातवीजनैः ।
विदितं खलु ते यथा स्मरः क्षणमप्युत्सहते न मां विना ॥३६॥

तदन्विति ॥ तच्चिताकरणमन्वनन्तरं मय्यर्पितं मदर्पितं ज्वलनमग्निं दक्षिणवातवीजनैर्मलयमारुतसंचारणैस्त्वरयेः त्वरितं ज्वलयेरित्यर्थः । त्वराहेतुमाह—ते तव विदितं खलु । 'मतिबुद्धिपूजार्थेभ्यश्च' इति वर्तमाने क्तः । तद्योगात्कर्तरि षष्ठी । यथा येन प्रकारेण स्मरो मां विना क्षणमपि नोत्सहते न हृष्यति । तथा त्वया ज्ञातमेवेत्यर्थः ॥

"And after that, hasten [the burning of] the fire placed on me by the fannings with the southern breezes. Indeed, to you it is [well] known that (yathā) Smara does not feel happy (na utsahate) even for a moment, without me.—36.

इति चापि विधाय दीयतां सलिलस्याञ्जलिरेक एव नौ ।
अविभज्य परत्र तं मया सहितः पास्यति ते स बान्धवः ॥३७॥

इतीति ॥ अपि चेत्येवं विधाय कृत्वा नावावाभ्यामेक एव सलिलस्याञ्जलिर्दीयताम् । समप्यपि स ते बान्धवः सखा स्मरः परत्र परलोके मया सहितोऽविभज्य पास्यति ॥

"Furthermore (cha api) having done this (iti), let just a cavity-ful of water be given us. That friend of yours,

in the other world, without dividing [into twain as his share and my share], will drink, that [very water], along with me (*mayā sahitaḥ*)—37.

परलोकविधौ च माधव स्मरमुद्दिश्य विलोलपल्लवाः ।
निवपेः सहकारमञ्जरीः प्रियचूतप्रसवो हि ते सखा ॥ ३८ ॥

परलोकेति ॥ किंच हे माधव वसन्त, परलोकविधौ पिण्डोदकादिकर्मणि स्मरमुद्दिश्य विलोलाः पल्लवा यासु ताः सहकारमञ्जरीश्चूतवल्लरीर्निवपेर्देहि । हि यस्मात्कारणात्ते सखा स्मरः प्रियाश्चूतप्रसवा यस्य स तथोक्तः ॥

"And in rites with regard to the other world, you will offer (as libation, lit., or as a funeral offering), oh Mādhava, mango-blossoms with their sprouts waving (*vilolapallavāḥ*). For, your friend [is one] who holds dear [all] mango-produce."—38.

इति देहविमुक्तये स्थितां रतिमाकाशभवा सरस्वती ।
शफरीं ह्रदशोषविक्लवां प्रथमा वृष्टिरिवान्वकम्पयत् ॥ ३९ ॥

इतीति ॥ इति देहस्य विमुक्तये शरीरस्य विसर्गाय स्थिताम् । कृतनिश्चयामिति यावत् । रतिमाकाशभवा सरस्वत्यशरीरा वाग्घ्रदशोषविक्लवां ह्रदस्य जलाधारस्य शोषेण विक्लवां शफरीं प्रोष्ठीम् । 'प्रोष्ठी तु शफरी द्वयोः' इत्यमरः । प्रथमा वृष्टिर्वर्षमिवान्वकम्पयदनुकम्पितवती सदयमुवाचेत्यर्थः । 'कृपा दयानुकम्पा स्यात्' इत्यमरः ॥

A voice (rising) from the sky, took pity on Rati, (who) thus stood [prepared] for the abandonment of her body, like the first shower [of rain, after summer, taking pity on] a female Shaphara [a varity of fish], distressed by the drying up of the pond [she inhabits].—39.

कुसुमायुधपत्नि दुर्लभस्तव भर्ता न चिराद्भविष्यति ।
शृणु येन स कर्मणा गतः शलभत्वं हरलोचनार्चिषि ॥ ४० ॥

कुसुमेति ॥ हे कुसुमायुधपत्नि रते, तव भर्ता चिराचिरं दुर्लभो न भविष्यति । किंत्वचिरमेव सुलभो भविष्यतीत्यर्थः । किंच शृणु । तत्कर्मेति शेषः । येन कर्मणा स ते भर्ता हरलोचनस्यार्चिर्ज्वाला । 'ज्वाला भासो न पुंस्यर्चिः' इत्यमरः । तस्मिञ्शलभत्वं पतङ्गत्वं गतः । 'समौ पतङ्गशलभौ' इत्यमरः ॥

"[Oh] spouse of [the] flower-weaponed [god], your husband will not be difficult to be secured, for you, long. Listen to [that] act by which he was reduced to [lit., went to] the condition of a moth, in the flame (archis) from S'ankara's eye.—40

तदेव कर्मोपाचष्टे—

अभिलापमुदीरितेन्द्रियः स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रियामभिशप्तः फलमेतदन्वभूत् ॥ ४१ ॥

अभिलापेति ॥ उदीरितेन्द्रियः प्रेरितेन्द्रियः । स्मरेणेति शेषः । प्रजापतिर्ब्रह्मा स्वसुतायां सरस्वत्यामभिलापमनुरागमकरोत् । अथ तेन प्रजापतिना विक्रियामिन्द्रियविकारं निगृह्य निरुध्याभिशप्तः सन् । एतत्फलं दाहात्मकं स्वकर्मफलमन्वभूत् ॥

"The Lord of Creatures [i. e. Brahmā], with his [sexual] sense impelled (udīrita) [by Madana] entertained a [far from natural] longing towards his own daughter. And [subsequently] cursed by him, on having controlled the abnormal activity (vikriyā) [of his senses],—this [one i. e. Madana], experienced this fruit.—41.

शापावधिरपि तेनैवोक्त इत्याह श्लोकद्वयेन—

परिणेष्यति पार्वतीं यदा तपसा तत्प्रवणीकृतो हरः ।
उपलब्धसुखस्तदा स्मरं वपुषा स्वेन नियोजयिष्यति ॥ ४२ ॥

इति चाह स धर्मयाचितः स्मरशापावधिदां सरस्वतीम्।
अशनेरमृतस्य चोभयोर्वशिनश्चाम्बुधराश्च योनयः ॥ ४३ ॥

परिणेष्यतीति । इतीति च ॥ धर्मेण धर्माख्यप्रजापतिना याचितः प्रार्थितः स भगवान्ब्रह्मा । तपसा कारणेन तस्यां पार्वत्यां प्रवणीकृतोऽभिमुखीकृतो हरः शिवो यदा पार्वतीं परिणेष्यत्युद्वक्ष्यति तदोपलब्धसुखः प्राप्तानन्दः सन् । स्मरं कामं स्वेन वपुषा नियोजयिष्यति संगमयिष्यति । इत्येवं स्मरशापस्यावधिदामवसानदायिनीं सरस्वतीं वाचं चाह । एवं शापावधिमप्युक्तवानित्यर्थः । ननु तथा क्रुद्धस्य कथमीदृशी शान्तिरत आह—वशिनो जितेन्द्रियाश्चाम्बुधराश्चाशनेरमृतस्य चेत्युभयोर्योनयः प्रभवाः । वशिपक्षेऽशन्यमृतशब्दौ कोपप्रसादपरौ । अन्यत्र वैद्युताम्बुदकपरौ । युग्मकम् ॥

"When Hara will marry Pārvati, [being] made to incline favourably towards her by the austerities [she will practise], (then, *tadā*) [after] having secured happiness [arising out of love or generally speaking], [he] i. e. S'ankara], will cause him to be endowed with [lit. united with] his body [again]. And thus (*iti cha*) he uttered the speech, giving the limit (*avadhi*) of the curse on Madana, being begged of [to do so] by Dharma [a Creator]. Of both *as'ani* [anger and thunderbolt and *amrita* [favour and water], the self-controlled ones (*vas'inah*) and the clouds [lit., holders of water] are sources.—42 & 43.

तदिदं परिरक्ष शोभने भवितव्यप्रियसंगमं वपुः।
रविपीतजला तपात्यये पुनरोघेन हि युज्यते नदी ॥ ४४ ॥

तदिति ॥ हे शोभने, तत्तस्मात्कारणाद्भवितव्यो भविष्यत्प्रियसंगमो यस्य तत्तथोक्तमिदं वपुः परिरक्ष । तथाहि । रविपीतजला नदी तपात्यये प्रावृषि । 'प्रावृट् तपात्यये' इति हलायुधः । पुनरोघेन प्रवाहेण युज्यते संगच्छते हि ॥

"Preserve well, therefore (*tat*), oh good lady, this body of yours, with its union with the dear [one] destined

(bhavitavya) [i. e. sure] to take place. For, a river with the water evaporated [lit., drunk in] by the sun, is united again with the stream (or current), at the end of Summer [lit. heat].—44"

इत्थं रतेः किमपि भूतमदृश्यरूपं
मन्दीचकार मरणव्यवसायबुद्धिम् ।
तत्प्रत्ययाच्च कुसुमायुधबन्धुरेना-
माश्वासयत्सुचरितार्थपदैर्वचोभिः ॥ ४५ ॥

इत्थमिति ॥ इत्थमनेन प्रकारेणादृश्यरूपं किमपि भूतं कश्चित्प्राणी । 'युक्ते क्ष्मादावृते भूतं प्राण्यतीते समे त्रिषु' इत्यमरः । रतेर्मदनदाराणां मरणव्यवसायबुद्धिं मरणोद्योगबुद्धिं मन्दीचकार । निवारयामासेत्यर्थः । 'मूढाल्पापटुनिर्भाग्या मन्दाः' इत्यमरः । अथ कुसुमायुधबन्धुर्वसन्तश्च तत्प्रत्ययात्तस्मिन्भूते विश्वासात् । 'प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु' इत्यमरः । एनां रतिं सुष्ठु चरितार्थानि पदानि येषां तैर्वचोभिर्वाक्यैराश्वासयत् । सर्वथा ते देवताप्रसादात्प्रियसंगमो भविष्यतीत्यादिवचनैरस्या दुःखमपाचकारेत्यर्थः ॥

Some indescribable being, of an invisible form, thus slackened [lit. made dull] the thought (buddhi) of the act (vyavasāya) of death [inflicted on oneself] of Rati. And owing to his confidence in that [being], the friend of the flower-weaponed [god] comforted this [one, i. e. Rati] by utterances (vachobhih) the words in which had their meaning well carried out.—45

अथ मदनवधूरुपप्लवान्तं व्यसनकृशा परिपालयांबभूव ।
शशिन इव दिवातनस्य लेखा किरणपरिक्षयधूसरा प्रदोषम् ॥४६॥

अथेति ॥ अथानन्तरं व्यसनेन दुःखेन कृशा मदनवधू रतिरुपप्लवान्तं विपदवधि किरणपरिक्षयेण धूसरा मलिना दिवातनस्य दिनभवस्य । 'सायंचिरम्' इत्यादिना ट्युप्रत्ययः । शशिनश्चन्द्रस्य लेखा प्रदोषं रात्रिमिव परिपालयांबभूव

प्रतीक्षांचक्रे । पुष्पिताग्रावृत्तम्—'अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा' इति लक्षणात् ॥

The wife of Madana, emaciated with grief, awaited the end of her calamity (upaplava) like the digit of the moon by day, dusty on account of an all round reduction (परिक्षय) of rays, [awaiting the arrival of] the fore—part of the night.—46.

इति श्रीमन्महामहोपाध्यायकोलाचलमल्लिनाथसूरिविरचितया संजीविनी-
समाख्यया व्याख्यया समेतः श्रीकालिदासकृतौ कुमारसंभवे
महाकाव्ये रतिविलापो नाम चतुर्थः सर्गः ।

पञ्चमः सर्गः ।

तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती ।
निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता ॥१॥

तथेति ॥ पर्वतस्यापत्यं स्त्री पार्वती तथा तेन प्रकारेणाक्ष्णोः समीपे समक्षं पुरतः । 'अव्ययं विभक्तिसमीपसमृद्धि-' इत्यादिनाव्ययीभावः । मनोभवं मन्मथं दहता भस्मीकुर्वता पिनाकिनेश्वरेण भग्नः खण्डितो मनोरथोऽभिलाषो यस्याः सा तथोक्ता सती हृदयेन मनसा रूपं सौन्दर्यं निनिन्द । धिग्वे रूपं यद्धरमनोहरणाय नालमिति गर्हितवतीत्यर्थः । युक्तं चैतदित्याह—तथाहि । चारुता सौन्दर्यं प्रियेषु पतिषु विषये सौभाग्यं प्रियवाल्लभ्यं फलं यस्याः सा तथोक्ता । सौन्दर्यस्य तदेव फलं यद्भर्तृसौभाग्यं लभ्यते । नो चेन्निष्फलं तदिति भावः । अस्मिन्सर्गे वंशस्थं वृत्तम्—'जतौ तु वंशस्थमुदीरितं जरौ' इति लक्षणात् ॥

Pārvati being (sati) [one] with her cherished desires frustrated by the possessor of the Pināka [i. e. god S'ankara], thus burning the mind-born [Kāma] before [her very] eyes, found fault with [lit., blamed, censured] her beauty (*rūpa*) in her mind; for charm [lit., the state of being charming, *chārutā*] has good luck [or success] with the beloved as its fruit.—1.

इयेष सा कर्तुमवन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः ।
अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥२॥

इयेषेति ॥ सा पार्वती समाधिमेकाग्रतामास्थायावलम्ब्य तपोभिर्वक्ष्यमाणनियमैः करणभूतैरात्मनः स्वस्यावन्ध्यरूपतां सफलसौन्दर्यं कर्तुमियेषेच्छति स्म । तपसा शिवं वशीकर्तुमुद्युक्तेत्यर्थः । अन्यथा ततोऽन्यप्रकारेण कथं वा तद्द्वयमवाप्यते । किं तद्द्वयम् । तथाभूता विधा प्रकारो यस्य तत्तथाविधं प्रेम स्नेहः येनार्धाङ्गहरा हरस्य भवेदिति भावः । तादृशः पतिश्च । यो मृत्युंजय इति

भावः । द्वयमेव खलु स्त्रीणामपेक्षितं यद्भर्तृवाल्लभ्यं जीवद्भर्तृकत्वं चेति । तच्च तपश्चर्यैकसाध्यमिति निश्चिकायेत्यर्थः । अत्र मनुः—'यद्दुष्करं यद्दुरापं यद्दुर्गं यच्च दुस्तरम् । तत्सर्वं तपसा प्राप्यं तपो हि दुरतिक्रमम् ॥' इति ॥

She desired to accomplish (kartum) [in] her own [case], the state of having beauty [that was] not [altogether] fruitless, by austerities, after having resorted to (āsthāya) the concentration [of her mental powers, samādhi]; or how is the pair secured otherwise [viz.,—] love of that [noble] kind, and a husband of that distinction [lit., of that type] ?—2.

निशम्य चैनां तपसे कृतोद्यमां सुतां गिरीशप्रतिसक्तमानसाम् ।
उवाच मेना परिरभ्य वक्षसा निवारयन्ती महतो मुनिव्रतात् ॥३॥

निशम्येति ॥ मेना मेनका च गिरीशप्रतिसक्तमानसां हरासक्तचित्तां तपसे तपश्चरणाय कृतोद्यमां कृतोद्योगां सुतां निशम्य श्रुत्वैनां पार्वतीं वक्षसा परिरभ्याऽऽलिङ्ग्य महतो मुनिव्रतात्तस्मो निवारयन्त्युवाच । मुनिव्रतादित्यत्र यद्यपि मुनिव्रतस्य मेनकाया अनीप्सितत्वात् 'वारणार्थानामीप्सितः' इति नापादानत्वं तथापि कृतोद्यमामिति मानसप्रवेशोक्तत्वात् 'ध्रुवमपायेऽपादानम्' इत्यपादानत्वमेव स्यात् । यथाह भाष्यकारः—'यत्र मिथ्या संप्राप्य निवर्तते तत्र ध्रुवमपायेऽपादानमिति प्रसिद्धम्' इति ॥

Having learnt about [lit., heard] her daughter, who had her mind firmly attached to [the lord of mountain i.e.] S'ankara, [and] who had started her efforts for [practising] penance, Menā [Pārvati's mother] embracing her close to [lit., by] her bosom, [with the purpose of] dissuading her from the rigorous (mahatah) vow of an ascetic, said—3.

सामान्यनिषेधमुक्त्वा विशेषनिषेधमाह—

मनीषिताः सन्ति गृहेषु देवतास्तपः क्व वत्से क्व च तावकं वपुः ।
पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः ॥ ४ ॥

मनीपिता इति ॥ हे वत्से, मनस ईप्सिता इष्टा मनीपिताः । शकन्ध्वादित्वात्साधुः । देवताः शच्यादयो गृहेषु सन्ति । त्वं ता आराधयेति शेषः । तपः क तवेदं तावकम् । 'युष्मदस्मदोरन्यतरस्यां खञ्च' इत्यण्प्रत्ययः । 'तवकममकावेकवचने' इति तवकादेशः । वपुश्च क । तथाहि । पेलवं मृदुलं शिरीषपुष्पं भ्रमरस्य भृङ्गस्य पदं पदस्थितिं सहेत । पतत्रिणः पुनः पक्षिणस्तु पदं न सहेत । अतिसौकुमार्याद्दिव्योपभोगयोग्यं ते वपुर्न दारुणतपःक्षममित्यर्थः । अत्र दृष्टान्तालंकारः ॥.

"In the house, [there] are (santi) deities desired by the mind [Or with 'मनीपितायार्च' as the reading, Worship the deities at home for (the obtainment of) the mind's desire]. Dear child, where [is] penance and where this [frail] body of yours? The delicate, शिरीष flower, may bear the foot of a bee, but not certainly [lit., again punah] that of a winged being [i. e. a bird]."—4

इति ध्रुवेच्छामनुशासती सुतां शशाक मेना न नियन्तुमुद्यमात्।
क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् ॥५॥

इतीति ॥ इत्येवमनुशासत्युपदिशन्ती मेना ध्रुवेच्छां स्थिरव्यवसायां सुतां पार्वतीमुद्यमादुद्योगात्तपोलक्षणान्नियन्तुं निवारयितुं न शशाक समर्था नाभूत् । तथाहि । ईप्सितार्थे इष्टार्थे स्थिरनिश्चयं मनो निम्नाभिमुखं पयश्च कः प्रतीपयेत्प्रतिकूलयेत् । प्रतिनिवर्तयेदित्यर्थः । निम्नप्रवणं पय इवेष्टार्थाभिनिविष्टं मनो दुर्वारमिति भावः । अत्र दीपकानुप्राणितोऽर्थान्तरन्यासालंकारः ॥.

Menakā, thus instructing her daughter of a firm desire, was not able to keep [lit., restrain, control] her from her undertaking [or resolve]. Who would cause to run in the opposite direction (pratipayet), the mind with its resolve firm in regard to the object that is desired, and water flowing in the direction of a lower level?—5

कदाचिदासन्नसखीमुखेन सा मनोरथज्ञं पितरं मनस्विनी।
अयाचतारण्यनिवासमात्मनः फलोदयान्ताय तपःसमाधये ॥६॥

कदाचिदिति ॥ अथ कदाचिन्मनस्विनी स्थिरचित्ता सा पार्वती मनोरथज्ञमभिलाषाभिज्ञं पितरं हिमवन्तमासन्नसख्यासन्नसखी सैव मुखमुपायः। 'मुखं निःसरणे वक्त्रे प्रारम्भोपाययोरपि' इति विश्वः। तेन फलोदयः फलोत्पत्तिरन्तोऽवधिर्यस्य तस्मै तपःसमाधये तपोनियमार्थमात्मनः स्वस्यारण्यनिवासं वनवासमयाचत। 'दुह्याच्–' इत्यादिना द्विकर्मकत्वम् ॥

Once, that spirited (*manasvini*) [Pārvati], begged of her father who was aware of [her] heart's desire, [permission for] her (*ātmanah*) residence in the forest, for concentration [of mental powers] for penance with the winning (*udaya*, lit., rise) of the fruit as its end, through the medium [lit. the mouth] of her female friend [who stood] close by.—6.

अथानुरूपाभिनिवेशतोषिणा कृताभ्यनुज्ञा गुरुणा गरीयसा।
प्रजासु पश्चात्प्रथितं तदाख्यया जगाम गौरी शिखरं शिखण्डिमत्॥७

अथेति ॥ अथ गौर्यनुरूपेण योग्येनाभिनिवेशेनाग्रहेण तुष्यतीति तथोक्तेन गरीयसा पूज्यतमेन गुरुणा पित्रा कृताभ्यनुज्ञा तपः कुर्विति कृतानुमतिः सती पश्चात्तपःसिद्ध्युत्तरकाले प्रजासु जनेषु तदाख्यया तस्या गौर्याः संज्ञया प्रथितम्। गौरीशिखरमिति प्रसिद्धमित्यर्थः। शिखण्डिमत्। न तु हिंस्रप्राणिप्रचुरमिति भावः। शिखरं शृङ्गं जगाम ययौ ॥

Then, with the permission granted by the noble (*gariyas*) father, having gratification at [her] firm attachment to a worthy [*anurūpa* person, as her husband], Gauri went to the peak, teeming with peacocks, celebrated later among men (*prajāsu*) after her name (*ākhyā*) [as Gauris'ikhara, Gauri's Peak].—7.

विमुच्य सा हारमहार्यनिश्चया विलोलयष्टिप्रविलुप्तचन्दनम् ।
बबन्ध बालारुणबभ्रु वल्कलं पयोधरोत्सेधविशीर्णसंहति ॥ ८ ॥

विमुच्येति ॥ अहार्यनिश्चयानिवार्यनिश्चया सा गौरी विलोलाभिश्चलाभिर्यष्टिभिः प्रतिसरैः प्रमुष्टं चन्दनं स्तनान्तरगतं येन तं तथोक्तं हारं मुक्तावली विमुच्य विहाय बालारुणबभ्रु बालार्कपिङ्गलं पयोधरयोः स्तनयोरुत्सेधेनोच्छ्रायेण विशीर्णा विघटिता संहतिरवयवसंश्लेषो यस्य तत्तथोक्तं वल्कलं कण्ठलम्बि स्तनोत्तरीयभूतं बबन्ध । धारयामासेत्यर्थः ॥

She, with a resolve not to be shaken, having taken off (*vimuchya*) [her] necklace, that caused the sandal paste [applied to her breasts] to be rubbed away by its unsteady (*vilola*) strings, tied a bark (garment), tawny (*babhru*) like the young sun, with its contact [with the] body (*samhati*) loosened (विशीर्ण lit., shattered) by the protuberance of [her] breasts.—8.

यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूत्तदाननम् ।
न षट्पदश्रेणिभिरेव पङ्कजं सशैवलासङ्गमपि प्रकाशते ॥ ९ ॥

यथेति ॥ तस्या देव्या आननं तदाननं प्रसिद्धैर्भूषितैः । 'प्रसिद्धौ ख्यातभूषितौ' इत्यमरः । रोहन्तीति रुहाः । 'इगुपधज्ञाप्रीकिरः कः' इति कप्रत्ययः । शिरसि रुहास्तैः शिरोरुहैर्मूर्धजैर्यथा मधुरं प्रियमभूत् । 'स्वादुप्रियौ तु मधुरौ' इत्यमरः । जटाभिरप्येवं मधुरमभूत् । तथाहि पङ्कजं पद्मं षट्पदश्रेणिभिर्भ्रमरपङ्क्तिभिरेव न किंतु सह शैवलासङ्गेन सशैवलासङ्गमपि । 'तेन सहेति तुल्ययोगे' इति बहुव्रीहिः । प्रकाशते । शैवलेनापि शोभत एवेत्यर्थः ॥

The face of that [Pārvati] was as much (*evam*) sweet with the matted hair, as (*yathā*) with the hair well decorated (*prasiddha*). A lotus appears beautiful [lit. shines brightly] not only with the rows of bees, but even [when it is] associated with moss clinging [to it].—9.

प्रतिक्षणं सा कृतरोमविक्रियां व्रताय मौञ्जीं त्रिगुणां बभार याम्।
अकारि तत्पूर्वनिबद्धया तया सरागमस्या रशनागुणास्पदम् ॥१०॥

प्रतीति ॥ सा देवी प्रतिक्षणं क्षणे क्षणे कृतरोमविक्रियां पारुष्यात्कृतरोमाञ्चां त्रिगुणां त्रिरावृत्तां यां मौञ्जीं मुञ्जमयीं मेखलां व्रताय तपसे बभार। तदेव पूर्वं प्रथमं यस्य तत्पूर्वं यथा तथा निबद्धया तया मौञ्ज्यास्या देव्या रशनागुणस्यास्पदं स्थानं जघनम्। सह रागेण सरागं सलोहितमकारि कृतम्। सौकुमार्यातिशयादिति भावः ॥

The string of munja grass with three threads [in it], which she wore for [carrying out] the vow, [and] which made a change [in the normal state] of her hair [i. e. caused her to experience horripilation] every moment,—by that [string] worn [lit., bound] for that (tat) the [very] first time (pūrva), the seat of the strings of [her] girdle, was made red [lit., associated with redness].—10.

विसृष्टरागादधरान्निवर्तितः स्तनाङ्गरागारुणिताच्च कन्दुकात्।
कुशाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया करः ॥११॥

विसृष्टेति ॥ तया देव्या विसृष्टरागात्त्यक्तलाक्षारसरञ्जनादधरादधरोष्ठान्निवर्तितः। 'निसृष्टरागात्' इति पाठे नितरां त्यक्तलाक्षारागात्। रागत्यागेन निष्प्रयोजनत्वादिति भावः। तथा स्तनाङ्गरागेणारुणितादरुणीकृतात्। पतनसमये तस्य स्तनयोरुपरोधादिति भावः। कन्दुकाच्च निवर्तितः। कुशाङ्कुराणामादानेन लवनेन परिक्षता व्रणिता अङ्गुलयो यस्य स तथोक्तः करः पाणिरक्षसूत्रप्रणय्यक्षमालासहचरः कृतः ॥

By her, her hand turned away from the lower lip, which had given up [its] redness [the result of painting with the lac dye], [and] from the ball [rendered] reddish (अरुण) on account of the unguent of the breasts [with which it came into contact], with its fingers

severely (pari) pricked because of the plucking of Kus'a grass, was made a lover of rosary beads [i. e. was kept busy counting the beads of the rosary].—11.

महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैरपि या स्म दूयते ।
अशेत सा बाहुलतोपधायिनी निषेदुषी स्थण्डिल एव केवले ॥१२॥

महार्हेति ॥ महानर्हो मूल्यं यस्याः सा महार्हा श्रेष्ठा या शय्या तस्यां परिवर्तनेन लुण्ठनेन च्युतैर्भ्रष्टैः स्वकेशपुष्पैरपि या देवी दूयते स्म क्लिश्यति स्म । पुष्पाधिकसौकुमार्यादिति भावः । सा देवी बाहुलतामुपधत्त उपधानीकरोतीति बाहुलतोपधायिनी सती केवले संस्तरणरहिते स्थण्डिले भूमावेवाशेत शयितवती । तथा निषेदुष्युपविष्टा च । 'क्वसुश्च' इति क्वसुः । 'उगितश्च' इति ङीप् । भूमावेव शयनादिव्यवहारो न जातु परीत्यर्थः ॥

She who used to be pained even by the flowers from her (own sva) hair, dropped by [reason of] rollings on the costly bed, [now] sat [literally, sitting] [and] slept on just [eva] bare (kevale) ground (sthandila) with the creeper-like arm as [her] pillow.—12.

पुनर्ग्रहीतुं नियमस्थया तया द्वयेऽपि निक्षेप इवार्पितं द्वयम् ।
लतासु तन्वीषु विलासचेष्टितं विलोलदृष्टं हरिणाङ्गनासु च ॥ १३ ॥

पुनरिति ॥ नियमस्थया व्रतस्थया तया देव्या द्वयेऽपि द्वयं पुनर्ग्रहीतुं पुनरानेतुं निक्षेपोऽर्पितमिव निक्षेपत्वेनार्पितं किमु । क्वचित् 'द्वयीषु' इति प्रामादिकः पाठः । कुत्र द्वये किं द्वयमर्पितमित्याह—तन्वीषु लतासु विलास एव चेष्टितं विलासचेष्टितं हरिणाङ्गनासु विलोलदृष्टं चपलावलोकितं च व्रतस्थायां तस्यां तयोरदर्शनान्नादिषु दर्शनाभावादर्पितमिवेत्युत्प्रेक्षा न तु वस्तुतोऽर्पणमस्तीति भावः ॥

By her abiding by (stha) the vow (niyamā), was entrusted [lit., given] the pair [of things] to the pair [of beings], as a deposit (निक्षेप) [with the intention]

to take back (1) movements full of grace (विलासचेष्टितम्) to the creepers and (2) tremulous glances (विलोलदृष्टम्) to the female deer. 13.

अतन्द्रिता सा स्वयमेव वृक्षकान्घटस्तनप्रस्रवणैर्व्यवर्धयत्।
गुहोऽपि येषां प्रथमाप्तजन्मनां न पुत्रवात्सल्यमपाकरिष्यति ॥ १४ ॥

अतन्द्रितेति ॥ सा देवी स्वयमेवातन्द्रितासंजाततन्द्रा सती। तारकादित्वादितच्प्रत्ययः। वृक्षकान्स्वल्पवृक्षान्। 'अल्पे' इत्यल्पार्थे कप्रत्ययः। घटावेव स्तनौ तयोः प्रस्रवणैः प्रस्रुतपयोभिर्व्यवर्धयत्। गुहः कुमारोऽपि प्रथमाप्तजन्मनां प्रथमलब्धजन्मनाम्। अग्रजातानामित्यर्थः। येषां वृक्षकाणां संबन्धि पुत्रवात्सल्यं सुतप्रेम नापाकरिष्यति। उत्तरत्र कुमारोदयेऽपि न तेषु पुत्रवात्सल्यं निवर्तिष्यत इत्यर्थः ॥

She, [ever] vigilant [lit., not slack, atandritā], herself reared by pourings [of milk in the form of water] from breasts in the form of pitchers, the young trees, [her] affection as for her sons (putravātsalyam) for whom the first born [ones], even Guha [Skanda or Kārtikeya] would not [be able to] set aside.—14.

अरण्यबीजाञ्जलिदानलालितास्तथा च तस्यां हरिणा विशश्वसुः।
यथा तदीयैर्नयनैः कुतूहलात्पुरः सखीनाममिमीत लोचने ॥ १५ ॥

अरण्येति ॥ अरण्यबीजानां नीवारादीनामञ्जलयस्तेषां दानेन लालिता हरिणाश्च तस्यां देव्यां तथा विशश्वसुर्विस्रम्भं जग्मुः। 'समौ विस्रम्भविश्वासौ' इत्यमरः। यथा कुतूहलादौत्सुक्यात्तदीयैर्हरिणसंबन्धिभिर्नयनैर्नेत्रैः करणैः स्वकीये लोचने सखीनां पुरः पुरतः। अनेन तेषां संबन्धसादृश्यमुक्तम्। अमिमीत। अक्षिपरिमाणतारतम्यज्ञानाय मानं चकारेत्यर्थः। केचित्तु सा पार्वती तदीयैर्नेत्रैः कुतूहलात्पुरोऽग्रे वर्तमानानां सखीनां लोचने अमिमीत मतस्थस्यात्मन इत्याहुः। 'माङ् माने' इत्यस्माद्धातोर्लङ्। इयमेव खलु विश्वासस्य परा काष्ठा यदक्षिपीडनेऽपि न क्षुभ्यन्तीति भावः ॥

And the deer fondled by the giving of cavity-fuls (anjali) of forest [grown] seeds, trusted her to such an extent (tathā) that (yathā) she measured the eyes of her female friends [standing] in front (puraḥ), with those of theirs [i. e. deer's,] out of curiousity [*alternatively*, *she measured her (own) eyes with those of the deer*, in the presence of her female friends, out of curiousity].—15

तपःप्रभावमाह—

कृताभिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीमधीतिनीम् ।
दिदृक्षवस्तामृषयोऽभ्युपागमन्न धर्मवृद्धेषु वयः समीक्ष्यते ॥ १६ ॥

कृतेति ॥ कृताभिषेकां कृतस्नानां हुतजातवेदसं हुताग्निकाम् । कृतहोमामित्यर्थः । त्वचा वल्कलेनोत्तरासङ्गवतीमुत्तरीयवतीं त्वगुत्तरासङ्गवतीम् । अधीतमस्या अस्तीत्यधीतिनी स्तुतिपाठादिकुर्वतीम् । 'इष्टादिभ्यश्च' इतीनिप्रत्ययः । तां देवीं दिदृक्षवो द्रष्टुमिच्छव ऋषयो मुनयोऽभ्युपागमन्नभ्युपागताः । न चात्र कनिष्ठसेवादोष इत्याह—धर्मवृद्धेषु वयो न समीक्ष्यते न प्रमाणीक्रियते । सति धर्मज्यैष्ठ्ये वयोज्यैष्ठ्यं न प्रयोजकमित्यर्थः । तथा च मनुः—'न तेन वृद्धो भवति येनास्य पलितं शिरः । यो वा युवाप्यधीयानस्तं देवाः स्थविरं विदुः ॥' इति ॥

Sages approached [her], being desirous of seeing her (tām) who used to have taken her bath (अभिषेक) [likewise] to have offered [oblations] *to fire* (jātavedas), possessed of the bark *as her upper garment* [and who used to be] *reciting the sacred texts* (adhītinīm). In regard to those that are senior (vriddha, lit., old) in [performance of] sacred duty [dharma], age is not taken into account [at all].—16

विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैरभीष्टप्रसवार्चितातिथि ।
नवोटजाभ्यन्तरसंभृतानलं तपोवनं तच्च बभूव पावनम् ॥ १७ ॥

विरोधीति ॥ विरोधिभिः सत्त्वैर्गोव्याघ्रादिभिरुज्झितपूर्वमत्सरं त्यक्तपूर्ववैरम् । हिंसारहितमित्यर्थः । द्रुमैरभीष्टप्रसवैरिष्टफलैरर्चिताः पूजिता अतिथयो

यस्मिंस्तत्तथोक्तम् । नवानामुटजानां पर्णशालानामभ्यन्तरेषु संभृताः संचिता अनला अग्नयो यस्मिंस्तत्तथोक्तं तच्च तपोवनम् । पावयतीति पावनं बभूव । अहिंसातिथिसत्कारामियरिचर्याभिर्जगत्पावनं बभूवेत्यर्थः ॥

That penance grove, where the previous jealousy was given up by animals (*sattva*) antagonistic [to each other], where guests were honoured with the desired produce (*prāsava*) [such as flowers etc.] by the trees, where fire was well preserved [lit., collected] inside a new [—ly erected] cottage became [endowed] the with *purifying* [quality].—17

यदा फलं पूर्वतपःसमाधिना न तावता लभ्यममंस्त काङ्क्षितम् ।
तदानपेक्ष्य स्वशरीरमार्दवं तपो महत्सा चरितुं प्रचक्रमे ॥ १८ ॥

यदेति ॥ सा देवी यदा यस्मिन्काले तावता तावत्प्रमाणेन पूर्वतपःसमाधिना पूर्वेणानुष्ठीयमानप्रकारेण तपोनियमेन काङ्क्षितं फलं लभ्यं लब्धुं शक्यं नामंस्त । अशक्यममंस्तेत्यर्थः । तदा तत्काले । अविलम्बेनेत्यर्थः । स्वशरीरस्य मार्दवं मृदुत्वं सौकुमार्यमनपेक्ष्याविगणय्य महद्दुश्चरं तपश्चरितुं साधयितुं प्रचक्रम उपचक्रमे ॥

When she considered the desired fruit [as] not obtainable with that much [*tāvatā*] previous concentration [of mental powers] for [the practising of] penance, (then, *tadā*) disregarding the delicacy (*mārdavam*) of her (own) body, she started practising great [er] austerities [still.]—18

क्लमं ययौ कन्दुकलीलयापि या तया मुनीनां चरितं व्यगाह्यत ।
ध्रुवं वपुः काञ्चनपद्मनिर्मितं मृदु प्रकृत्या च ससारमेव च ॥ १९ ॥

क्लमेति ॥ या देवी कन्दुकलीलया कन्दुकक्रीडयापि क्लमं ययौ ग्लानिं प्राप तया देव्या मुनीनां चरितं तीव्रं तपो व्यगाह्यत प्रविष्टम् । अत्रोत्प्रेक्षते— ध्रुवमस्या वपुः काञ्चनपद्मेन सुवर्णकमलेन निर्मितं घटितम् । अतएव प्रकृत्या

पद्मस्वभावेन मृदु च सुकुमारमपि काञ्चनस्वभावेन ससारं च कठिनमेव । तथा च तदुपादानकत्वाद्देव्या वपुषः सुकुमारस्यापि तीव्रतपःक्षमत्वमित्युत्प्रेक्षार्थः ॥

The activity (charitam) of sages [viz., practising penance] was carried out [lit., fathomed or plunged into, vyagāhyata] by her, who [prior to this] used to be fatigued even on account of the sport with the ball; surely [her] body, fashioned out of a gold lotus [was] by nature [prakriti] at once delicate and full of strength [i. e. tough].—19.

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा।
विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ २० ॥

शुचाविति ॥ शुचौ ग्रीष्मे शुचिस्मिता विशदमन्दहासा सुमध्यमा पार्वती ज्वलतां दीप्तिमतां चतुर्णां हविर्भुजामग्नीनां मध्यगता सती । नेत्रे प्रतिहन्तीति तां नेत्रप्रतिघातिनीं प्रभां गाविनं तेजो विजित्य न विद्यतेऽन्यत्र दृष्टिर्यस्याः सानन्यदृष्टिः सती सवितारं सूर्यमैक्षत ददर्श । 'ग्रीष्मे पञ्चाग्निमध्यस्थो वर्षासु स्थण्डिलेशयः' इति स्मरणात् । पञ्चाग्निमध्ये तपश्चचारेत्यर्थः । तत्र सवितैव पञ्चमोऽग्निः—'अग्निः सविता सवितैवाग्निः' इति श्रुतिलिङ्गात् ॥

During summer (s'uchau) [she] with a charming [lit., pure] smile and a slender waist, standing [lit., gone] in the midst of four burning fires, having conquered the [sun's] lustre dazzling [lit., striking against] the eyes, with [her] gaze (दृष्टि) [riveted] on naught else, looked [on] at the sun.—20.

तथातितप्तं सवितुर्गभस्तिभिर्मुखं तदीयं कमलश्रियं दधौ।
अपाङ्गयोः केवलमस्य दीर्घयोः शनैः शनैः श्यामिकया कृतं पदम् ॥ २१ ॥

तथेति ॥ सवितुः सूर्यस्य गभस्तिभिः किरणैस्तथा पूर्वोक्तप्रकारेणातितप्तं संतप्तं तस्या इदं तदीयं मुखं कमलश्रियं कमलस्य शोभां दधौ प्राप । यथा रवितापात्कमलं न म्लायति प्रत्युत विकसति तथा तदीयं मुखमासीदिति भावः ।

कितस्य मुखस्य दीर्घयोरपाङ्गयोः केवलं नेत्रान्तयोरेव शनैःशनैर्मन्दंमन्दं श्यामिकया कालिम्ना पदं स्थानं कृतम् । तयोः सौकुमार्यादित्यर्थः ॥

The face of that [Pārvatī], heated excessively in that manner, by the rays of the sun, had the beauty (s'riyam) of a lotus. In the long corners of the eyes of this [face] alone (kevalam), a footing was made, by degrees (s'anaih s'anaih), by the darkness [of skin or complexion.].—21.

अयाचितोपस्थितमम्बु केवलं रसात्मकस्योडुपतेश्च रश्मयः ।
बभूव तस्याः किल पारणाविधिर्न वृक्षवृत्तिव्यतिरिक्तसाधनः॥२२॥

अयाचितेति ॥ अयाचितोपस्थितमप्रार्थितोपनतं केवलमम्बूदकं रसात्मकस्यामृतमयस्योडूनां नक्षत्राणां पतिश्चन्द्रस्तस्य रश्मयश्च तस्याः पार्वत्याः पारणाविधिरभ्यवहारकर्म बभूव । तावन्मात्रसाधनकोऽभूदित्यर्थः । साध्यसाधनयोरभेदेन व्यपदेशः साधनान्तरव्यावृत्त्यर्थः । किलेति प्रसिद्धौ । वृक्षाणां या वृत्तिर्जीवनोपायस्तद्व्यतिरिक्तं साधनमुपायो यस्य स तथोक्तः पारणाविधिर्न बभूव । वृक्षोऽप्ययाचितोपस्थितेन मेघोदकेनेन्दुकिरणैश्च जीवतीति प्रसिद्धम् । अम्बिकापि तावन्मात्रमवालम्बतेत्यर्थः ॥

Mere water that became available [lit., came near] without being asked for and the rays of the lord of constellations [i. e. the moon] with nectar as his essence—[these two] indeed, became the means (vidhi) of the termination [of the fast, she was observing], having no means [of subsistence] other than [those of] the trees.—22

निकामतप्ता विविधेन वह्निना नभश्चरेणेन्धनसंभृतेन सा ।
तपात्यये वारिभिरुक्षिता नवैर्भुवा सहोष्माणममुञ्चदूर्ध्वगम् ॥२३॥

निकामेति ॥ विविधेन पञ्चविधेनेत्यर्थः । नभश्चरेण खेचरेण । आदित्यरूपेणेत्यर्थः । इन्धनसंभृतेन काष्ठसमिद्धेन वह्निना निकाममत्यन्तं तप्ता तापसिका तपात्यये ग्रीष्मान्ते । प्रावृषीत्यर्थः । नवैर्वारिभिरुक्षिता सिक्ता सती भुवा

पञ्चाग्नितप्तया सहोर्ध्वगमूर्ध्वप्रसृतमूष्माणं बाष्पमसुचत् । 'ग्रीष्मोष्मबाष्पमूष्माणम्' इति यादवः ॥

Extremely heated by the manifold fire—by that which moved in the sky and [the others] built up with fuel, she, sprinkled by fresh waters at the passing away of Summer, gave forth, [even] along with the earth, vapour, going upwards.—23.

स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः॥२४॥

स्थिता इति ॥ उदकस्य बिन्दव उदबिन्दवः । 'मन्थौदन–' इत्यादिनोदकशब्दस्योदादेशः । प्रथम उदबिन्दवः । प्रथमाविशेषणाद्बिन्दूनां विरलत्वं बहुवचनान्नातिविरलत्वं च गम्यते । तथा च चिरत्वनाभ्यन्तरगमनयोर्निर्वाहः । तस्याः पार्वत्याः पक्ष्मसु नेत्रलोमसु क्षणं स्थिताः स्थितिं गताः । स्थिता इत्यनेन पक्ष्मणां सान्द्रत्वं क्षणमिति धैर्यं च गम्यते । अनन्तरं ताडितो व्यथितोऽधर ओष्ठो यैस्ते तथोक्ताः । एतेनाधरस्य मार्दवं गम्यते । ततः पयोधरयोः स्तनयोरुत्सेध उपरिभागे निपातेन पतनेन चूर्णिता जर्जरिताः । कुचकाठिन्यादिति भावः । तदनु वलीषूदररेखासु स्खलिताः । निम्नोन्नतत्वादिति भावः । इत्थं चिरेण न तु शीघ्रम् । प्रतिबन्धबाहुल्यादिति भावः । नाभिं प्रपेदिरे प्रविष्टा न तु निर्जग्मुः । एतेन नाभेर्गाम्भीर्यं गम्यते । अत्र प्रतिपदमर्थवत्त्वात्परिकरालंकारः ॥

Drops of the first [shower of rain—] water, which stood for a while on [her] eye-lashes, had struck the lower lip, got themselves shattered into particles by [their] fall on the protuberance of [her] breasts [and] stumbled through the [three] folds [on her belly], reached, after long, her navel.—24.

शिलाशयां तामनिकेतवासिनीं निरन्तरास्वन्तरवातवृष्टिषु ।
व्यलोकयन्नुन्मिषितैस्तडिन्मयैर्महातपःसाक्ष्य इव स्थिताः क्षपाः॥२५॥

शिलाशयामिति ॥ निरन्तरासु नीरन्ध्रास्वन्तरे मध्ये वातो यासां तादृश्यो या वृष्टयस्तास्वन्तरवातवृष्टिषु । न निकेते गृहे वसतीत्यनिकेतवासिनीम् । अनावृतदेशवासिनीमित्यर्थः । शिलायां शेत इति शिलाशयां शिलातलशायिनीम् । 'अधिकरणे शेतेः' इत्यच्प्रत्ययः । तां पार्वतीं साक्षाद्द्रष्टा साक्षी । 'साक्षाद्द्रष्टरि संज्ञायाम्' इतीनिप्रत्ययः तस्य कर्म साक्ष्यं महातपसः साक्ष्ये स्थिताः क्षपास्तडिन्मयैर्विद्युद्रूपैरुन्मिषितैरवलोकनैर्व्यलोकयन्निव । इवेति चक्षुषा विलोकनमेवोत्प्रेक्ष्यते । साक्ष्यं तु 'आदित्यचन्द्रावनिलोऽनलश्च द्यौर्भूमिरापो हृदयं यमश्च । अहश्च रात्रिश्च उभे च संध्ये धर्मश्च जानाति नरस्य वृत्तम् ॥' इति प्रमाणसिद्धत्वान्नोत्प्रेक्ष्यमित्यनुसंधेयम् ॥

Nights standing witnesses as it were to her great penance, saw her, lying on a [slab of] stone, not staying in a house, [all] through the ceaseless showers interspersed by winds, by the openings of their eyes (उन्मिषितैः) in the shape of [lit., full of] lightning [flashes].—25.

एवं वर्षासु विहितं तपःप्रकारमुक्त्वा संप्रति हेमन्ते तपश्चरणप्रकारमाह—

निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा ।
परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥ २६ ॥

निनायेति ॥ सा पार्वती । उत्किरन्ति क्षिपन्तीत्युत्किराः । 'इगुपधज्ञा–' इत्यादिना कः । अत्यन्तं हिमानामुत्किरा अनिला यासु ता सहस्यरात्रीः पौषरात्रीः । 'पौषे तैषसहस्यौ द्वौ' इत्यमरः । उदके वास उदवासः । 'पेषंवासवाहनधिषु च' इत्युदादेशः । उदवासे तत्परा आसक्ता तथा परस्परमाक्रन्दिन्यन्योन्यमाक्रोशिनि पुरोऽग्रे वियुक्ते विरहिणि । वियोगं प्राप्त इति यावत् । चक्रवाकी च चक्रवाकश्च चक्रवाकौ तयोश्चक्रवाकयोर्मिथुने द्वन्द्वे कृपावती सती निनाय । दुःखिषु कृपालुत्वं महतां स्वभाव इति चक्रवाकमिथुने कृपा न तु कामितयेति वाच्यानवकाशः । 'अप्सु वासस्तु हेमन्ते क्रमशो वर्धयेत्तपः' इति मनुः ॥

She, bent on staying in water, passed the nights of the month of पौष, with the winds excessively scattering snow [being] full of compassion for the pair of the chakravākas,

separated [from each other] in front [of her], piteously (ā) crying out for each other.—26.

मुखेन सा पद्मसुगन्धिना निशि प्रवेपमानाधरपत्रशोभिना ।
तुषारवृष्टिक्षतपद्मसंपदां सरोजसंधानमिवाकरोदपाम् ॥ २७ ॥

मुखेनेति ॥ सा पार्वती निशि रात्रौ पद्मस्येव सुगन्धिना सुरभिणा । 'गन्धस्येत्–' इत्यादिनेकारः । प्रवेपमानः कम्पमानोऽधर ओष्ठ एव पत्रं दलं तेन शोभते तथोक्तेन मुखेन तुषारवृष्ट्या तुहिनवर्षेण क्षता नाशिताः पद्मसंपदो यासां तासामपां सरोजसंधानं पद्मसंघटनमकरोदिव ।इत्युत्प्रेक्षालंकारः । पद्मान्तरं तुहिनेनोपहन्यते तन्मुखपद्मं तु न तथेति व्यतिरेकालंकारो व्यज्यत इत्युभयोः संकरः ॥

She with her face fragrant like a lotus, [appearing] charming on account of the excessively (pra) throbbing leaf in the form of [her] lower lip, effected, at [the hour of] night, the restoration (sandhānam lit. putting together or putting well) as it were, of lotuses [in the case] of waters, with the wealth of their lotuses destroyed (क्षत), by the shower of snow.—27.

स्वयंविशीर्णद्रुमपर्णवृत्तिता परा हि काष्ठा तपसस्तया पुनः ।
तदप्यपाकीर्णमतः प्रियंवदां वदन्त्यपर्णेति च तां पुराविदः ॥२८॥

स्वयमिति ॥ स्वयं विशीर्णानि स्वतश्च्युतानि द्रुमपर्णान्येव वृत्तिर्जीवनं यस्य तस्य भावस्तत्ता तपसः परा काष्ठा परमुत्कर्षो हि । 'काष्ठोत्कर्षे स्थितौ दिशि' इत्यमरः । तया देव्या पुनस्तत्पर्णवर्तनमप्यपाकीर्णमपाकृतम् । अतः पर्णापाकरणाद्धेतोः । प्रियं वदतीति प्रियंवदा । 'प्रियवशे वदः खच्' इति खच्प्रत्ययः । 'अरुर्द्विषदजन्तस्य मुम्' इति मुमागमः । तां पार्वतीं पुराविदः पुराणज्ञास्तत्करणसमयेऽविद्यमानं पर्णभक्षणं यस्याः सापर्णेति वदन्ति । नामान्तरसमुच्चयार्थश्चकारः । अत्र 'अपर्णाम्' इत्यपपाठ इतिशब्दाभिहिते द्वितीयानुपपत्तेः । यथाह वामनः— 'निपातेनाप्यभिहिते कर्मणि न कर्मविभक्तिः परिगणनस्य प्रायिकत्वात्' इति । स्वयं प्रियंवदाः परेषामपि प्रियवादभाजनानि भवन्तीति भावः ॥

The state of maintaining [oneself] on leaves of trees (द्रुमपर्णवृत्तिता) fallen of their own accord (स्वयंविशीर्ण) is, undoubtedly (hi) the highest limit (काष्ठा) of austerities. By her, however (punah), even that was cast away. Hence [those] conversant with [matters of] old [times], speak of her, of agreeable speech (priyamvadām) as अपर्णा [or, *alternatively, those conversant with matters of old* times (who are themselves priyamvadah) of agreeable speech, call her अपर्णा].—28

मृणालिकापेलवमेवमादिभिर्व्रतैः स्वमङ्गं ग्लपयन्त्यहर्निशम् ।
तपः शरीरैः कठिनैरुपार्जितं तपस्विनां दूरमधश्चकार सा ॥ २९ ॥

मृणालिकेति ॥ मृणालिकापेलवं पद्मिनीकन्दकोमलं स्वं स्वकीयमङ्गं शरीरमेवमुक्तप्रकारैस्तोयाग्निमध्यवासव्रतमादिर्येषां तैर्व्रतैरहश्च निशा चाहर्निशम् । समाहारे द्वन्द्वैकवद्भावः । अत्यन्तसंयोगे द्वितीया । ग्लपयन्ती कर्शयन्ती सा पार्वती कठिनैः क्लेशसहैरित्यर्थः । शरीरैरुपार्जितं संपादितं तपस्विनामृषीणां तपो दूरमत्यन्तमधश्चकार तिरश्चकार । अतिशिश्य इत्यर्थः । तपस्विभिरप्येवं तपः कर्तुं न शक्यत इति तात्पर्यार्थः ॥

She, causing to be reduced her own body, delicate like a small stalk of a lotus, by vows such as this and others (*evamādibhih*), by day and by night, far (dūram) surpassed [lit., threw down] the penance of ascetics secured, thanks to [lit., by their] tough bodies.—29.

अथाजिनाषाढधरः प्रगल्भवाग्ज्वलन्निव ब्रह्ममयेन तेजसा ।
विवेश कश्चिज्जटिलस्तपोवनं शरीरबद्धः प्रथमाश्रमो यथा ॥ ३० ॥

अथेति ॥ अथानन्तरमजिनं कृष्णमृगत्वक् । आषाढः प्रयोजनमस्येत्याषाढः पालाशदण्डः । 'पालाशो दण्ड आषाढः' इत्यमरः । 'विशाखाषाढादण्मन्थदण्डयोः' इत्यण्प्रत्ययः । तयोर्धरस्तथोक्तः प्रगल्भवाक्प्रौढवचनो ब्रह्ममयेन वैदिकेन तेजसा । ब्रह्मवर्चसेनेत्यर्थः । ज्वलन्निव स्थितः । इवशब्दो निर्धारणार्थः ।

विधिप्रयुक्तां परिगृह्य सत्क्रियां परिश्रमं नाम विनीय च क्षणम्।
उमां स पश्यन्नृजुनैव चक्षुषा प्रचक्रमे वक्तुमनुज्झितक्रमः॥ ३२॥

विधीति ॥ स ब्रह्मचारी विधिना प्रयुक्तामनुष्ठितां सत्क्रियां पूजां परिगृह्य स्वीकृत्य क्षणं परिश्रमं विश्रामं च विनीय नाम। नामेत्यपरमार्थे। अथोमामृजुनैव विलासरहितेनैव चक्षुषा पश्यन्ननुज्झितक्रमोऽत्यक्तोचितपरिपाटीकः सन्। वक्तुं प्रचक्रमे प्रारेभे॥

Having accepted the honour done (prayukta) *in keeping* with the [s'āstric] rules (vidhi), and having feignedly (nāma) removed (viniya, lit., led away) fatigue, for a moment, he looking at Umā with just a straight [i. e. free altogether from gallantry or 'sexual immorality'] eye, began speaking, not casting off (anujjhita) the due decorum (kramah).—32.

अपि क्रियार्थं सुलभं समित्कुशं जलान्यपि स्नानविधिक्षमाणि ते।
अपि स्वशक्त्या तपसि प्रवर्तसे शरीरमाद्यं खलु धर्मसाधनम्॥३३॥

अपीति ॥ अत्रापिशब्दः प्रश्ने। क्रियार्थं होमादिकर्मानुष्ठानार्थम्। समिधश्च कुशाश्च समित्कुशम्। 'जातिरप्राणिनाम्' इति द्वन्द्वैकवद्भावः। सुलभमपि सुलभं कच्चित्। जलानि ते तव स्नानविधिक्षमाणि स्नानक्रियायोग्यान्यपि कच्चित्। किंच स्वशक्त्या निजसामर्थ्यानुसारेण तपसि प्रवर्तसेऽपि। देहमपीडयित्वा तपश्चरसि कच्चिदित्यर्थः। युक्तं च नामैतत्। खलु यस्माच्छरीरमाद्यं धर्मसाधनम्। धर्मस्तु कायेन वाचा बुद्ध्या धनादिना च बहुभिः साध्यते तेषु च वपुरेव मुख्यं साधनं सति देहे धर्मार्थकाममोक्षलक्षणाश्चतुर्वर्गाः साध्यन्ते। अतएव 'सततमात्मानमेव गोपयीत' इति श्रुतिः॥

"Are the sacrificial sticks and Kus'a grass easily obtainable to you? [Likewise] are there waters suitable [क्षमाणि, lit., capable of] for the performance (vidhi) of [your] bath? Are you active in [regard to] your austerities, [quite] in accordance with your [bodily] strength? The

body, is verily (khalu), the foremost [lit., the first] means for [the performance of sacred] duty.—33.

अपि त्वदावर्जितवारिसंभृतं प्रवालमासामनुबन्धि वीरुधाम् ।
चिरोज्झितालक्तकपाटलेन ते तुलां यदारोहति दन्तवाससा ॥ ३४ ॥

अपीति ॥ त्वयावर्जितेन सिक्तेन वारिणा संभृतं जनितमासां वीरुधां लतानां प्रवालं पल्लवमनुबन्ध्यप्यनुस्यूतं किम् । यत्प्रवालं चिरोज्झितश्चिरकालत्यक्तो लाक्षारागो येन तत्तथापि पाटलम् । स्वभावरक्तमित्यर्थः । तेन चिरोज्झितालक्तकपाटलेन ते तव दन्तवाससाधरेण । 'ओष्ठाधरौ तु रदनच्छदौ दशनवाससी' इत्यमरः । तुलां साम्यमारोहति । गच्छतीत्यर्थः । अत्र तुलाशब्दस्य सादृश्यवाचित्वात्तद्योगेऽपि 'तुल्यार्थैरतुलोपमाभ्याम्–' इति न तृतीयाप्रतिषेधस्तत्र सूत्रे सदृशवाचिन एव ग्रहणादिति ॥

" Are the tender leaves of these creepers, nourished [lit. produced] by water sprinkled by you, continuous [—ly growing, anubandhi] [the leaves] that attain [lit., mount] comparison with your lower lip, red [pāṭala], [though it has] since long given up the alaktaka (lac) dye?—34.

अपि प्रसन्नं हरिणेषु ते मनः करस्थदर्भप्रणयापहारिषु ।
य उत्पलाक्षि प्रचलैर्विलोचनैस्तवाक्षिसादृश्यमिव प्रयुञ्जते ॥३५॥

अपीति ॥ करस्थान्दर्भान्प्रणयेन स्नेहेनापहरन्तीति ते तथोक्तेषु । नापराधेष्विति भावः । 'करस्थदर्भप्रणयापराधिषु' इति पाठे दर्भाणां प्रणयेन प्रार्थनयापराधिषु हरिणेषु विषये ते मनः प्रसन्नमपि न क्षुभितं किम् । नापराधेष्वपि न कोपितव्यं तपस्विभिरिति भावः । हे उत्पलाक्षि, ये हरिणाः प्रचलैश्चञ्चलैर्विलोचनैर्नेत्रैस्तवाक्षिसादृश्यं प्रयुञ्जत इवाभिनयन्तीव । प्रसन्नत्वान्मृगनेत्राणि स्वनयनैः साम्यमुपयान्तीति भावः । 'उत्पलश्रोत्रचलैः' इति पाठान्तरं उत्पलवत्प्रचलैः । भावानयने द्रव्यानयनमिति न्यायेन शिष्यमाणोत्पलचलैरित्यर्थः ॥

" Is your mind unagitated [lit., pleased prasannam] in regard to the deer that take away the darbha [blades] on

[your] hands, in affection (प्रणय) [alternatively, with अपराधिषु as the reading instead of अपहारिषु " Is your mind unagitated in regard to the deer that offend you, out of their affection [i. e. greed] for the *darbha* grass on your hands],—[these deer] which, oh lotus-eyed [one], display a similarity with your eyes, by their eyes [that are] excessively (pra) tremulous ?—35.

यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः ।
तथा हि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम् ॥ ३६ ॥

यदिति ॥ हे पार्वति, रूपं सौम्याकृतिः पापवृत्तये पापाचरणाय न भवतीति यदुच्यते । लोकैरिति शेषः । तद्वचो न व्यभिचरति न स्खलतीत्यव्यभिचारि सत्यम् । ' यत्राकृतिस्तत्र गुणाः ' ' न सुरूपाः पापसमाचारा भवन्ति ' इत्यादयो लोकवादा न विसंवादमासादयन्तीत्यर्थः । किमिति ज्ञायते—तथा हि । हे उदारदर्शने आयताक्षि । सुरूपे इत्यर्थः । अथवोन्नतज्ञाने । विवेकवतीत्यर्थः । ते तव शीलं सद्वृत्तम् । ' शीलं स्वभावे सद्वृत्ते ' इत्यमरः । तपस्विनामप्युपदिश्यतेऽनेनेत्युपदेशः प्रवर्तकं प्रमाणं तत्तामुपदेशतां गतं प्राप्तम् । मुनयोऽपि त्वां वीक्ष्य स्ववृत्ते प्रवर्तन्त इति भावः ॥

" That statement (*vachah*) which is [often] made (*uchyate*), oh Pārvati, that [excellent] form is not for [i. e. does not go hand in hand with, is incompatible with] sinful behaviour, is absolutely true [lit. is not having a deviation (*vyabhichāra*), For, oh wide-eyed [one], your noble conduct has reached the state of being [little less than a regular course of] instruction (*upadeśatā*), even to the [avowed or professional] ascetics.—36.

विकीर्णसप्तर्षिबलिप्रहासिभिस्तथा न गाङ्गैः सलिलैर्दिवश्च्युतैः ।
यथा त्वदीयैश्चरितैरनाविलैर्महीधरः पावित एष सान्वयः ॥ ३७ ॥

विकीर्णेति ॥ एष महीधरो हिमवान् । सप्त च ते ऋषयश्च सप्तर्षयः । 'दिक्संख्ये संज्ञायाम्' इति समासः । विकीर्णैः पर्यस्तैः सप्तर्षीणां संबन्धिभिर्बलिभिः पुष्पोपहारैः प्रहसन्ति ये तथोक्तैर्दिवोऽन्तरिक्षाच्च्युतैर्गाङ्गैः सलिलैस्तथा न पावितः । अनाविलैरकलुषैस्त्वदीयैश्चरितैर्यथा सान्वयः सपुत्रपौत्रः पावितः पवित्रीकृतः ॥

"This mountain [Himālaya] along with the [entire] line [of ancestors] has not been sanctified to the same extent (tathā) by the waters of the Ganges, dropped down from heaven, [and] smiling brightly (prahāsibhih) with the worship—material [such as flowers etc] of [i. e. offerd by] the seven sages which gets itself scattered about (विकीर्ण), to which (yathā) [the mountain is sanctified] by your pure activities.—37.

अनेन धर्मः सविशेषमद्य मे त्रिवर्गसारः प्रतिभाति भाविनि ।
त्वया मनोनिर्विषयार्थकामया यदेक एव प्रतिगृह्य सेव्यते ॥ ३८ ॥

अनेनेति ॥ हे भाविनि प्रशस्ताभिप्राये, अनेन कारणेन धर्मः सविशेषं सातिशयमद्य मे । त्रयाणां धर्मकामार्थानां वर्गस्त्रिवर्गः । 'त्रिवर्गो धर्मकामार्थैश्चतुर्वर्गः समोक्षकैः' इत्यमरः । तत्र सारः श्रेष्ठः प्रतिभाति । यद्यस्मात्कारणान्मनसो निर्विषयावर्थकामौ यस्यास्तया त्वयैको धर्म एव प्रतिगृह्य स्वीकृत्य सेव्यते । यत्त्वयार्थकामौ विहाय धर्म एवावलम्बितः । अतः सर्वेषां नः स श्रेयानिति प्रतिपद्यत इत्यर्थः ॥

Oh [lady] of excellent thoughts [bhāvini or with bhāmini, oh fortunate lady] [the performance of sacred] duty appears to me, [to be] especially (सविशेषम्) best of the group of three [Dharma, Artha and Kamā], to day, by [reason of] this [fact], that [yat], by you with a mind that has Artha [winning of wealth] and Kāma [satisfaction of the carnal desire], deprived of their objects (निर्विषयौ) [in other words, without any the least scope], only one [viz., Dharma], having been accepted, is being followed (sevyate).—38.

संप्रति मनोरथं जिज्ञासुः प्रस्तौति—

प्रयुक्तसत्कारविशेषमात्मना न मां परं संप्रतिपत्तुमर्हसि।
यतः सतां संनतगात्रि संगतं मनीषिभिः साप्तपदीनमुच्यते॥३९॥

प्रयुक्तेति॥ आत्मना त्वया प्रयुक्तः कृतः सत्कारविशेषः पूजातिशयो यस्य तं मां परमन्यं संप्रतिपत्तुमवगन्तुं नार्हसि। हे संनतगात्रि संनताङ्गि। 'अङ्गगात्रकण्ठेभ्यः' इति वक्तव्यान्ङीप्। यतः कारणान्मनस ईषिभिर्मनीषिभिर्विद्वद्भिः। शकन्ध्वादित्वात्साधुः। सतां संगतं सख्यं सप्तभिः पदैरवाप्यत इति साप्तपदीनं सप्तपदोच्चारणसाध्यमुच्यते। तथावयोस्त्वत्कृतसत्कारप्रयोगादेव सिद्धमित्यर्थः। 'साप्तपदीनं सख्यम्' इति निपातनात्साधु॥

"It does not behve you (na arhasi) to takeme (sampratipattum) to whom an excellent welcome has been offered, [to be a] stranger [param], in so far as, oh [you] with drooping limbs, the friendship [lit., coming together] of the good, is by the learned declared to be [one] that is formed by [an exchange of] seven words.—39.

अतोऽत्र किंचिद्भवतीं बहुक्षमां द्विजातिभावादुपपन्नचापलः।
अयं जनः प्रष्टुमनास्तपोधने न चेद्रहस्यं प्रतिवक्तुमर्हसि॥४०॥

अत इति॥ हे तपोधने, अतः सख्याद्धेतोरत्र प्रस्तावे बहुक्षमाम्। बहूक्तिसहाम् यद्वा क्षमावतीम्। भवतीं त्वां द्विजातिभावाद्ब्राह्मणत्वादुपपन्नचापलः सुलभधाष्टर्योऽयं जनः। स्वयमित्यर्थः। किंचित्प्रष्टुं मनो यस्य स किंचित्प्रष्टुमनाः प्रष्टुकाम.। 'तुं काममनसोरपि' इति मकारलोपः। रहसि भवं रहस्यं गोप्यं न चेत्प्रतिवक्तुमर्हसि॥

"On this account (atah), this person here [i. e. I] with his [or my] boldness [easily] explicable [or justifiable], (upapanna) on account of his [or my] being a twice-born [i. e. a Brāhmana,] has [or have] a mind to ask you, of great forbearance, something in this [matter] (atra);

oh [lady] with penance as your riches, if [that be] not a secret, it would behove you (*tvam arhasi*) to reply.—40

प्रत्युवाच—

कुले प्रसूतिः प्रथमस्य वेधसस्त्रिलोकसौन्दर्यमिवोदितं वपुः ।
अमृग्यमैश्वर्यसुखं नवं वयस्तपःफलं स्यात्किमतः परं वद ॥४१॥

कुल इति ॥ प्रथमस्य वेधसो हिरण्यगर्भस्य कुलेऽन्ववाये प्रसूतिरुत्पत्तिः । 'यज्ञार्थं हि मया सृष्टो हिमवानचलेश्वरः' इति ब्रह्मपुराणवचनात् । वपुः शरीरं त्रयाणां लोकानां सौन्दर्यमिवोदितमेकत्र समाहृतम् । ऐश्वर्यसुखं संपत्सुखममृग्यमन्वेषणीयं न भवति । किंतु सिद्धमेवेत्यर्थः । वयो नवम् । यौवनमित्यर्थः । अतः परमतोऽन्यत्किं तपःफलं स्याद्वद । अस्ति चेदिति शेषः । न किंचिदस्तीत्यर्थः ॥

" Birth in the family of the first Creator (*vedhah*); this form that has risen [even] like the beauty of the three worlds [put together]; the happiness that accrues to [one in possession of] wealth (ऐश्वर्यसुखम्) in, not to be sought for ; fresh youth [—all these are at your disposal]; tell me, what [else] higher than this, can be the fruit of austerities ?—41

भवत्यनिष्टादपि नाम दुःसहान्मनस्विनीनां प्रतिपत्तिरीदृशी ।
विचारमार्गप्रहितेन चेतसा न दृश्यते तच्च कृशोदरि त्वयि ॥४२॥

भवतीति ॥ दुःसहात्सोढुमशक्यादनिष्टादप्रियादिष्टतादपि मनस्विनीनां धीरस्त्रीणामीदृशी तपश्चरणलक्षणा प्रतिपत्तिः प्रवृत्तिः । 'प्रतिपत्तिस्तु गौरवे । प्राप्तौ प्रवृत्तौ प्रागल्भ्ये' इति केशवः । भवति नाम । नामेति संभावनायाम् । विचारमार्गे प्रहितेन चेतसा चित्तेन तदनिष्टं च । हे कृशोदरि, त्वयि न दृश्यते । विचार्यमाणे तदपि नास्त्यसंभावितत्वादित्यर्थः ॥

" There possibly (*nāma*) is a tendency (*pratipattih*) of this sort on the part of spirited ladies, even on account of some undesirable [occurence or event], difficult to bear;

that too (tat cha) is not seen in you, oh you of slender belly by [my] mind sent along the path of thought.—42.

आनिष्टाभावमेव प्रपञ्चयति—

अलभ्यशोकाभिभवेयमाकृतिर्विमानना सुभ्रु कुतः पितुर्गृहे ।
पराभिमर्शो न तवास्ति कः करं प्रसारयेत्पन्नगरत्नसूचये ॥ ४३ ॥

अलभ्येति ॥ हे सुभ्रु, इयं त्वदीयाकृतिर्मूर्तिरलभ्यो लब्धुमनर्हः शोकेन भर्त्राद्यवमानजेन दुःखेनाभिभवस्तिरस्कारो यस्याः सा तथोक्ता । दृश्यत इति शेषः । असंभावितश्चायमर्थ इत्याह—पितुर्गृहे विमाननावमानः कुतः । न संभाव्यत एवेत्यर्थः । 'सुभ्रुः कुतस्तातगृहेऽवमाननम्' इति पाठान्तरकरणं तु साध्वसमेवोक्तोपपत्तिसंभवात् । अन्यत्रापि 'सुभ्रु त्वं कुपितेत्यपास्तमशनं त्यक्ता 'कथा योषिताम्' इत्यादिप्रयोगदर्शनाद्वंशस्थवृत्ते पादादौ जगणभङ्गप्रसङ्गाच्चेत्यलं गोष्ठीभिः । न चान्यस्माद्भावीत्याह—पराभिमर्शः परधर्षणं तु तव नास्ति । पन्नगरत्नसूचये फणिशिरोमणिशलाकां ग्रहीतुमित्यर्थः । 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' इति चतुर्थी । करं हस्तं कः प्रसारयेत् 'सुभ्रु' इत्यत्र भ्रूशब्दस्योवङ्स्थानीयत्वात् 'नेयङुवङ्स्थानावस्त्री' इति नदीसंज्ञाप्रतिषेधात् 'अम्बार्थनद्योर्ह्रस्वः' इति ह्रस्वत्वं नास्ति । तेन ह्रस्वः प्रामादिक इति केचित् । अन्ये तु 'अप्राणिजातेश्चारज्ज्वादीनाम्' इत्यत्र 'अलाबूः' 'कर्कन्धूः' इत्युकारान्तादप्यूङ्प्रत्ययमुदाजहार भाष्यकारः । एतस्मादेव ज्ञापकात्क्वचिदूकारान्तस्याप्यूङन्तत्वान्नदीत्वे ह्रस्वत्वमित्याहुः । अतएवाह वामनः—'ऊकारादप्यूङ्प्रकृतेः' इति ॥

"This [beautiful] figure (âkriti) [of yours] is one in the case of which humiliation due to grief is impossible of obtainment. Whence can there be disregard [for you], oh you of beautiful eye-brows, in the house of [your] father? Touch at the hands of a stranger, [simply] exists not in your case. Who would [dare] stretch out his hand for the pointed (sûchi) gem [on the hood] of a serpant [or, with sûtaye as the reading instead of sûchaye, who would dare stretch out his hand for the

disturbance and removal of the gem on the hood of a serpant]?—43.

किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम् ।
वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते ॥ ४४ ॥

किमिति ॥ हे गौरि, किमिति केन हेतुना यौवने त्वयाभरणान्यपास्य विहाय । वृद्धस्य भावो वार्धकम् । मनोज्ञादित्वाद्वुञ्प्रत्ययः । 'वार्धकं वृद्धसंघाते वृद्धत्वे । वृद्धकर्मणि' इति विश्वः । तत्र शोभत इति वार्धकशोभि वल्कलं धृतम् । प्रदोषे रजनीमुखे स्फुटाः प्रकटाश्चन्द्रस्तारकाश्च यस्याः सा स्फुटचन्द्रतारका विभावरी रात्रिररुणाय सूर्यसुताय कल्पते यद्यरुणं गन्तुं कल्पते किम् । वद ब्रूहि । 'क्रियार्थोपपदस्य—' इत्यादिना चतुर्थी । दीप्यमानशशाङ्कतारके प्रदोषे यद्यरुण उदेति ततो विभूषणापहारेण तव वल्कलधारणं संघटत इति भावः ॥

" For what has the bark garment becoming old age, been worn by you, after having thrown away (*apāsya*) [your] ornaments [just] in [your] youth ? ? Say, whether (*yadi*), the night with the moon and the stars manifest, is fit for approaching the harbinger of the sun [i. e. for coming to an untimely or premature end] in [just her] fore-part [or beginning or youth, प्रदोष]. —44.

तपःप्रयोजनं निराकर्तुमाह —

दिवं यदि प्रार्थयसे वृथा श्रमः पितुः प्रदेशास्तव देवभूमयः ।
अथोपयन्तारमलं समाधिना न रत्नमन्विष्यति मृग्यते हि तत् ॥४५॥

दिवमिति ॥ दिवं स्वर्गं प्रार्थयसे कामयसे यदि तर्हि श्रमस्तपश्चरणप्रयासो वृथा निष्फलः । यदि स्वर्गार्थं तप्यसे ततः श्रमं मा कार्षीः । कुतः । तव पितुर्हिमवतः प्रदेशा देवभूमयः स्वर्गप्रदेशाः तत्सदृशा इत्यर्थः । अथोपयन्तारं वरं प्रार्थयसे तर्हि समाधिना तपसालम् न कर्तव्यमित्यर्थः । निषेध्यस्य निषेधं प्रति करणत्वात्तृतीया । तथाहि । रत्नं कर्तृ । नान्विष्यति न मृगयते । ग्रहीतारमिति

शेषः । किंतु तदर्थं मृग्यते प्रार्थ्यते अर्हिभिरिति शेषः । न हि वरार्थं त्वया तपसि वर्तितव्यं किंतु तेनैव त्वदर्थमिति भावः ॥

"If you are eagerly desiring [to win] heaven, in vain [is your] effort. The regions [in the possession] of your father [Himālaya] are the residences (bhūmayah) of gods. Next (atha), [if you eagerly desire to secure] a husband, enough of concentration [of mental powers for penance]; a jewel seeks not [rather, hi] it is sought after [by the needy].—45.

वरवाचकाक्षरश्रवणानन्तरमेव देव्या उष्णोच्छ्वासमालक्ष्य, प्रश्नेषु न प्रत्युत्तर-मनुपलभ्य स्वयमेवाशङ्क्याह—

निवेदितं निश्वसितेन सोष्मणा मनस्तु मे संशयमेव गाहते ।
न दृश्यते प्रार्थयितव्य एव ते भविष्यति प्रार्थितदुर्लभः कथम् ॥४६॥

निवेदितमिति ॥ सोष्मणा निश्वसितेन निश्वासवायुना निवेदितम् । चिन्तानुभावेनोष्णोच्छ्वासेन ते वरार्थित्वं सूचितमित्यर्थः । तर्हि किं प्रश्नव्यसनेनेत्याह—मनस्तु तथापि मे संशयमेव गाहते प्राप्नोति । कुतः । ते तव । 'कृत्यानां कर्तरि वा' इति षष्ठी । प्रार्थयितव्यः प्रार्थयितुमर्ह एव न दृश्यते । प्रार्थितदुर्लभः प्रार्थितो यो दुर्लभः स कथं भविष्यति । नास्त्येवेत्यर्थः ॥

" By your hot (सोष्मणा, lit., accompanied by heat) sigh [the reason for your practising austerities] has been told. My mind, however, entertains [lit., bathes in] a doubt [even] a single (eva) [person] eagerly to be desired by you is not [to be] seen; how will [he] be difficult of being secured on being sought after [by you].—46.

अथ पतिप्रार्थनामेव सिद्धवत्कृत्वाह—

अहो स्थिरः कोऽपि तवेप्सितो युवा चिराय कर्णोत्पलशून्यतां गते ।
उपेक्षते यः श्लथलम्बिनीर्जटाः कपोलदेशे कलमाग्रपिङ्गलाः ॥४७॥

अहो इति ॥ अहो चित्रम् । तवेप्सित आप्तुमिष्टो युवा कोऽपि स्थिरः कठिनः । वर्तत इति शेषः । कुतः । यो युवा चिराय चिरात्प्रभृति कर्णोत्पलशून्यतां गते प्राप्ते कपोलदेशे गण्डस्थले श्लथाः शिथिलबन्धना अतएव लम्बिन्यस्ताः श्लथलम्बिनीः कलमः शालिविशेषास्तेषामग्राणि तद्वत्पिङ्गला जटा उपेक्षते । यस्त्वामीदृशीं दृष्ट्वा न व्यथते स नूनं वज्रहृदय इत्यर्थः ॥

"Oh, hard [—hearted, स्थिर, indeed] is the young man desired by you, whoever (kopi) [he be], who ignores the matted hair hanging loosely, tawny like the sprouts of paddy, on the region of your cheeks, which has reached a state of being devoid of the lotus on the ear [used as an ornament], all this long (chirāya).—47.

मुनिव्रतैस्त्वामतिमात्रकर्शितां दिवाकराप्लुष्टविभूषणास्पदाम् ।
शशाङ्कलेखामिव पश्यतो दिवा सचेतसः कस्य मनो न दूयते ॥४८॥

मुनिव्रतैरिति ॥ मुनिव्रतैश्चान्द्रायणादिभिरतिमात्रमत्यन्तं कर्शितां दिवाकरेण सूर्येणाप्लुष्टानि दग्धानि वातातपसंस्पर्शान्मृदुत्वाच्च श्यामीकृतानि विभूषणास्पदानि भूषणस्थानानि यस्यास्तां तथोक्ताम् । अतएव दिवाहनि शशाङ्करेखामिव स्थितां त्वां पश्यतः सचेतसो जीवतः कस्य पुंसो मनो न दूयते न परितप्यते । अपि तु सर्वस्यैवेत्यर्थः ॥

"The mind of what person, is not afflicted to see [पश्यतः] you, extremely reduced by the sages' vow, with the places of ornaments [on your body] scorched by the sun ['s rays and, therefore, looking] like the digit of the moon by day [extremely emaciated, and with the function (āspada) of beautifying the whole world being snatched away (आप्लुष्ट) by the sun] ?—48.

अवैमि सौभाग्यमदेन वञ्चितं तव प्रियं यश्चतुरावलोकिनः ।
करोति लक्ष्यं चिरमस्य चक्षुषो न वक्त्रमात्मीयमरालपक्ष्मणः ॥४९॥

अवैमीति ॥ तव प्रियं वल्लभं सौभाग्यमदेन सौन्दर्यगर्वेण कर्त्रा । वञ्चितं विप्रलब्धमवैमि वेद्मि । प्रियश्चतुरं मधुरमवलोकत इति चतुरावलोकिनाऽराल-क्ष्मणः कुटिलरोम्णः । 'अरालं वृजिनं जिह्मम्' इत्यमरः । अस्य त्वदीयस्य चक्षुष आत्मीयं वक्त्रं मुखं चिरं लक्ष्यं विषयं न करोति । दृष्टिपथं न गच्छतीत्यर्थः । तदयं गर्वेण हतो निष्फलात्मलाभो जात इति भावः ॥

"I know your beloved to have been duped by [his] pride of beauty, in that he [lit., who, यः] does not, for long, make his own face the mark for this eye of yours that beholds in so lovely (*chaturam*) [lit., clever] a manner [and] has curved eye-lashes.—49.

कियच्चिरं श्राम्यसि गौरि विद्यते ममापि पूर्वाश्रमसंचितं तपः ।
तदर्धभागेन लभस्व काङ्क्षितं वरं तमिच्छामि च साधु वेदितुम् ५०

कियदिति ॥ हे गौरि, कियत्किंप्रमाणकम् । किमवधिकमित्यर्थः । चिरं श्राम्यसि तपस्यसि । अत्यन्तसंयोगे द्वितीया । ममापि पूर्वाश्रम- प्रथमाश्रमो ब्रह्मचर्याश्रम-स्तत्र संचितं संपादितं तपो विद्यते अर्धश्चासौ भागश्च तेन तस्य तपसोऽर्धभागेनैक-देशेन काङ्क्षितमिष्टं वरमुपयन्तारं लभस्व । तं वरं साधु सम्यग्वेदितुं ज्ञातुमिच्छामि । यद्यसौ योग्यो भवति तदा ममापि संमतिरिति भावः ॥

"How long are you going to toil [or fatigue yourself, *s'rāmyasi*]; oh Gaurī! [to] my [credit] even, [there is] penance accumulated during the first (*pūrva*) stage of life [i. e. Brahmacharya]. Do you obtain the desired [one] with half the share of it. And [*cha*, as one more thing], I wish to know him well [i. e. in a detailed manner]."—50.

इति प्रविश्याभिहिता द्विजन्मना मनोगतं सा न शशाक शंसितुम् ।
अथो वयस्यां परिपार्श्ववर्तिनीं विवर्तितानञ्जननेत्रमैक्षत ॥ ५१ ॥

इतीति ॥ इतीत्थं द्विजन्मना द्विजेन प्रविश्यान्तर्गत्वा । आप्तवद्रहस्यमुद्रा-भ्येत्यर्थः । अभिहितोक्ता सा पार्वती मनोगतं हृदिस्थं वरं शंसितुं वक्तुं न शशाक

समर्था नाभूत्। लम्भयेति शेषः। अथोऽनन्तरं परिपार्श्ववर्तिनीं वयस्यां सखीं विवर्तितं विचालितमनञ्जनं व्रतवशाद्वर्जितकज्जलं नेत्रं यस्मिन्कर्मणि तत्तथैक्षत। नेत्रसंज्ञयैव प्रत्युत्तरं वाचयांचकारेत्यर्थः॥ 38152

She thus addressed by the twice-born [one] after [his] having secured an entrance [into her confidence,. i. e. having won her confidence], was not able to speak out (s'amsitum) [her] mind [lit., the (thought) contained in her mind]. Then (atha u), [she] looked at her female friend, who constantly used to be by her side, having turned [her] eyes, devoid of collyrium (an-anjane) [towards the latter].—51.

सखी तदीया तमुवाच वर्णिनं निबोध साधो तव चेत्कुतूहलम्।
यदर्थमम्भोजमिवोष्णवारणं कृतं तपःसाधनमेतया वपुः॥ ५२॥

सखीति॥ तस्याः पार्वत्या इयं तदीया सखी वयस्या तम्। 'वर्णः प्रशस्तः' इति क्षीरस्वामी। सोऽस्यास्तीति वर्णिनं ब्रह्मचारिणम्। 'वर्णाद्ब्रह्मचारिणि' इतीनिप्रत्ययः। उवाच ब्रूते स्म। किमिति। हे साधो विद्वन्, तव कुतूहलं चेत्। श्रोतुमस्तीति शेषः। तर्हि निबोधावगच्छ। आकर्णयेत्यर्थः। 'बुध अवगमने' इति धातोर्भौवादिकाल्लोट्। श्रोतव्यं किं तदाह—यस्मै लाभायेदं यदर्थम्। 'अर्थेन सह नित्यसमासः सर्वलिङ्गता चेति वक्तव्यम्' इति वार्तिकनियमात्क्रियाविशेषणम्। एतया पार्वत्याम्भोजं पद्ममुष्णवारणमातपत्रमिव वपुः शरीरं तपःसाधनं कृतम्' तपःप्रवृत्तिकारणमुच्यते श्रूयतामित्यर्थः॥

The female friend of that [Pārvati] said to that celibate student of Veda (वर्णिनम् ब्रह्मचारिणम्), 'know fully, oh good man ! if there is curiousity on your part, [that] for which, by this one has been made her body a means for penance [even] like a lotus [being used as] the warder off of [i. e. as an umbrella protecting one against the] heat [of the sun]."—52.

'दृष्मनःसङ्गसंकल्पो जागरः कृशतारतिः । ह्रीत्यागोन्मादमूर्छान्ता इत्यनङ्गदशा दश ॥' इति । तत्रास्याः काश्चिद्दशाः क्रममनादृत्यैव योजयति 'इयम्' इत्यादिभिः षड्भिः श्लोकैः—

इयं महेन्द्रप्रभृतीनधिश्रियश्चतुर्दिगीशानवमत्य मानिनी ।
अरूपहार्यं मदनस्य निग्रहात्पिनाकपाणिं पतिमाप्तुमिच्छति॥ ५३ ॥

इयमिति ॥ मानिनीन्द्राणीप्रभृतीरतिशय्य वर्तितव्यमित्यभिमानवतीयं पार्वत्यधिश्रियोऽधिकैश्वर्यान्महेन्द्रप्रभृतीनिन्द्रादींश्चतसृणां दिशामीशानिन्द्रवरुणयमकुबेरान् । 'तद्धितार्थ—' इत्यादिनोत्तरपदसमासः । अवमत्यावधूय मदनस्य निग्रहान्निबर्हणाद्धेतोः । अकामुकत्वादित्यर्थः । रूपेण सौन्दर्येण हार्यो वशीकरणीयो न भवतीत्यरूपहार्यं पिनाकः पाणौ यस्य तं पिनाकपाणिं हरम् । 'प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ भवत.' इति साधु । पतिं भर्तारमाप्तुमिच्छति । एतेन संकल्पावस्था सूचिता ॥

"This [Pārvati] here, [extremely] proud, having disregarded the lords of the four quarters, Indra and others, possessed of great wealth, desires to secure as [her] husband, the [god] with the Pināka [bow in his] hand, who can not be enticed by beauty, by reason of [his] thwarting (nigraha) of Madana.—53.

असह्यहुंकारनिवर्तितः पुरा पुरारिमप्राप्तमुखः शिलीमुखः ।
इमां हृदि व्यायतपातमक्षिणोद्विशीर्णमूर्तेरपि पुष्पधन्वनः ॥५४॥

असह्येति ॥ पुरा पूर्वमसह्येन सोढुमशक्येन हुंकारेण रौद्रेण निवर्तितः । अतएव पुरारिं हरमप्राप्तमुखोऽप्राप्तफलो विशीर्णमूर्तेर्नष्टशरीरस्यापि पुष्पधन्वनः कामस्य शिलीमुखो बाण इमां पार्वतीं हृदि व्यायतः । सुदूरावगाढ इति यावत् । तादृक्पातः प्रहारो यस्मिन्कर्मणि तत्तथाक्षिणोदकर्शत् । दग्धदेहस्यापि मार्गणो लग्नः । 'मृदुः सर्वत्र बाध्यते' इति भावः । अनेन 'विवृण्वती शैलसुतापि भावम्' (३ । ६८) इत्यत्रोक्तं चक्षुःप्रीतिमनःसङ्गाख्यमवस्थाद्वयमनन्तरप्रस्थोपयोगितयानूद्य कार्श्यावस्था सूचिता ॥

तगानजनितमदनवेदनामेनां वीक्ष्य किंनर्योऽपि रुरुदुरिति भावः। अत्र वर्णस्खलन-लक्षणकार्योक्त्या पुनः पुनस्तत्कारणीभूतमूर्च्छावस्थाप्रादुर्भावो व्यज्यतेऽन्यथा सखीरोदनानुपपत्तेरिति। द्वादशावस्थापक्षे तु प्रलापावस्था च व्यज्यते। 'प्रलापो गुणकीर्तनम्' इत्यालंकारिकाः ॥

"When the life of Pināki [S'ankara] had songs [in its honour] taken up [for singing], this one [Pārvati] here, many a time, made the young kinnara—princesses, her *female companions in singing in the forest-regions*, weep, by [her] words that faltered in the throat [choked] with tears.—56 .

त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत ।
क्व नीलकण्ठ व्रजसीत्यलक्ष्यवागसत्यकण्ठार्पितबाहुबन्धना ॥५७॥

त्रिभागेति ॥ किंचेति चार्थः। शिष्यत इति शेषः। कर्मणि घञ्। त्रिभ्यो भागेभ्यः शेषास्ववशिष्टासु। यद्वा रात्रेस्त्रियामत्वेन प्रसिद्धत्वात्तृतीयो भागस्त्रि-भागः। संख्याशब्दस्य वृत्तिविषये पूरणार्थत्वमिष्यते। यथा 'शतांशः' 'सहस्रांशः' इति। त्रिभागः शेषो यासां तासु निशासु क्षणं क्षणमात्रं नेत्रे निमील्य मीलयित्वा सहसा सद्यः। हे नीलकण्ठ, क्व व्रजसि कुत्र गच्छसीत्यलक्ष्या निर्विषया वाग्वचनं यस्याः सा तथोक्ता तथासत्ये मिथ्याभूते कण्ठेऽर्पितं बाहुबन्धनं यस्याः सा तथा सती व्यबुध्यत विबुद्धवती। एतेन जागरोन्मादौ सूचितौ ॥

"And during nights with [their] third part remaining [two thirds already having been passed without a wink of sleep], [Pārvati] having closed [her] eyes for a moment, used to be awakened,—all on a sudden [sahasā], with *aimless* (अलक्ष्यवाक्) *words* '*Where oh Nilakantha ! are you going ?*' [and] with the noose [lit., tie] of [her] arms thrown round a non-existing (asat) neck.—57.

स्वप्नसादृश्यप्रतिकृतिदर्शनतदङ्गस्पृष्टस्पर्शास्त्याश्चत्वारो विरहिणां विनोदाः। तत्र स्वप्नसंदर्शनमुक्त्वा प्रतिकृतिदर्शनमाह—

यदा बुधैः सर्वगतस्त्वमुच्यसे न वेत्सि भावस्थमिमं कथं जनम् ।
इति स्वहस्तोल्लिखितश्च मुग्धया रहस्युपालभ्यत चन्द्रशेखरः ॥५८॥

यदेति ॥ यदा । यत इत्यर्थः । यदेति हेताविर्युक्त्वा गणव्याख्यानेऽस्योदाहृतत्वात् । त्वं बुधैर्मनीषिभिः सर्वगतः सर्वव्यापीत्युच्यसे । तत इत्यध्याहारः । भावे रत्याख्ये तिष्ठतीति भावस्थम् । त्वय्यनुरागिणमित्यर्थः । इमं जनम् । इममित्यात्मनिर्देशः । कथं न वेत्सि न जानासीति मुग्धया मूढया । अकिंचित्करश्चित्रगतोपालम्भ इत्यजानानयेत्यर्थः । तया स्वहस्तेनोल्लिखितश्चित्रे लिखितश्चन्द्रशेखरो रहस्येकान्ते । सखीमात्रसमक्षमित्यर्थः । उपालभ्यत साधिक्षेपमुक्तश्च । उक्तसमुच्चयार्थश्चकारः । यद्यपि रहसीत्युक्तं तथापि सखीसमक्षकरणाल्लज्जात्यागो व्यज्यत एव ॥

" When you are described [as] omnipresent [lit., gone everywhere], by the learned, how do you not know this person [i. e. me] in love (bhāvastha) [with you]?'—thus, further, (cha) was the moon-crested [god] drawn [in a picture] by her own hand, secretly rebuked, by the simple one (mugdhayā).—58

यदा च तस्याधिगमे जगत्पतेरपश्यदन्यं न विधिं विचिन्वती ।
तदा सहास्माभिरनुज्ञया गुरोरियं प्रपन्ना तपसे तपोवनम् ॥ ५९ ॥

यदेति ॥ जगत्पतेस्तस्येश्वरस्याधिगमे प्राप्तावन्यं विधिमुपायं विचिन्वती मृगयमाणा यदा नापश्यत्तदेयं पार्वती गुरोः पितुरनुज्ञयास्माभिः सह तपसे तपश्चरितुं तपोवनं प्रपन्ना प्राप्ता ॥

" And when, searching [a good deal] [this one] did not see any other means (vidhi) for the winning of that lord of the world, (then-tadā), along with us, [Pārvati] came to the penance-grove for [practising] austerities, with the permission of [her] father.—59

द्रुमेषु सख्या कृतजन्मसु स्वयं फलं तपःसाक्षिषु दृष्टमेष्वपि ।
न च प्ररोहाभिमुखोऽपि दृश्यते मनोरथोऽस्याः शशिमौलिसंश्रयः ॥६०॥

द्रुमेष्विति ॥ सख्या पार्वत्या स्वयं कृतं जन्म येषां तेषु । स्वयं रोपितेष्वित्यर्थः । तपसः साक्षिषु साक्षाद्द्रष्टृष्वेषु द्रुमेष्वपि फलं दृष्टं लब्धम् । जनितमित्यर्थः । अस्याः पार्वत्याः शशिमौलिसंश्रयश्चन्द्रशेखरविषयो मनोरथस्तु प्ररोहाभिमुखोऽङ्कुरोन्मुखोऽपि न दृश्यते । 'प्ररोहस्त्वङ्कुरोऽङ्कुरः' इति वैजयन्ती । स्वयं रोपितवृक्षफलकालेऽप्यस्या मनोरथस्य नाङ्कुरोदयोऽप्यस्ति । फलाशा तु दूरापास्तेत्यर्थः ॥

"Even on these trees, brought into existence, by [my] friend, personally, and witnesses to [her] penance, is seen [their] fruit. Her cherished desire resorting to the god with the moon on his head is, however, not (na cha) seen to be ready for [so much as] a shoot.—60.

न वेद्मि स प्रार्थितदुर्लभः कदा सखीभिरस्रोत्तरमीक्षितामिमाम् ।
तपःकृशामभ्युपपत्स्यते सखीं वृषेव सीतां तदवग्रहक्षताम् ॥६१॥

नेति ॥ प्रार्थितः सन्दुर्लभः प्रार्थितदुर्लभः स देवस्तपःकृशां तपसा कृशां क्षीणामतएव सखीभिरस्रोत्तरमश्रुप्रधानं यथा भवति तथेक्षितामिमां नः सखीं तस्येन्द्रस्यावग्रहेणानावृष्ट्या क्षतां पीडिताम् । 'वृष्टिर्वर्षं तद्विघातेऽवग्राहावग्रहौ समौ' इत्यमरः । अवग्रहः । वर्षप्रतिबन्ध इत्यर्थः । सीतां कृष्टभुवम् । 'सीता लाङ्गलपद्धतिः' इत्यमरः । वृषा वासव इव । 'वासवो वृत्रहा वृषा' इत्यमरः । कदाभ्युपपत्स्यते कदानुग्रहीष्यति न वेद्मि । अत्र वाक्यार्थः कर्म । तदवग्रहक्षतामित्यत्रावग्रहक्षतामित्यनेनैव गतार्थत्वे तत्पदस्य वैयर्थ्यापत्तेरुदिति भिन्नं पदं वेद्मीत्यस्य कर्मेति युक्तमुत्पश्यामः ॥

"I do not know, when he, difficult to be obtained though solicited, would favour [our] friend, here, emaciated (krishām) by penance, and looked at by her friends, in a manner dominated by tears (asrottaram), like Indra [favouring] the ploughed ground, dried up (क्षताम्) by draught [caused by him]."—61

अगूढसद्भावमितीङ्गितज्ञया निवेदितो नैष्ठिकसुन्दरस्तया ।
अयीदमेवं परिहास इत्युमामपृच्छदव्यञ्जितहर्षलक्षणः ॥ ६२ ॥

अगूढेति ॥ इङ्गितज्ञया पार्वतीहृदयाभिज्ञया । 'इङ्गितं हृद्गतो भावः' इति सज्जनः । तया गौरीसख्येत्येवमगूढसद्भावं प्रकाशितसदभिप्रायं यथा तथा निवेदितो ज्ञापितो निष्ठा मरणमवधिर्यस्य स नैष्ठिको यावज्जीवब्रह्मचारी सुन्दरो विलासी । नैष्ठिकश्चासौ सुन्दरश्चेति तथोक्तः । द्वयोरन्यतरस्य विशेषणत्वविवक्षायां विशेषणसमासः । किंतु नैष्ठिकत्वविशेषणेन कामित्वविरोधः । अथवा देवस्यालौकिकमहिमत्वादुभयं तात्त्विकमिति न विरोधः । अव्यञ्जितं हर्षलक्षणं मुखरागादि हर्षचिह्नं यस्य तथाभूतः सन् । अयि गौरि । अयीति कोमलामन्त्रणे । इदं त्वत्सखीभाषितमेवम् । सत्यं किमित्यर्थः । परिहासः केलिर्वा । 'द्रवकेलिपरीहासाः' इत्यमरः । इत्येवमुमामपृच्छत्पृष्टवान् ॥

The handsome, life-long (नैष्ठिक) Brahmachrin, thus informed by her who knew the secret of Pārvatī's heart, in a manner in which the real intention (sadbhāva) was disclosed, [without disclosing signs of joy [he felt] inquired of Umā, ' O [delicate] one, is this so ? [Or] [is it] a jest ?"—62

अथाग्रहस्ते मुकुलीकृताङ्गुलौ समर्पयन्ती स्फटिकाक्षमालिकाम् ।
कथंचिदद्रेस्तनया मिताक्षरं चिरव्यवस्थापितवाचमालपत् ॥ ६३ ॥

अथेति ॥ अथानन्तरमद्रेस्तनया पार्वती मुकुलीकृताङ्गुलौ संपुटीकृताङ्गुलौ । अग्रश्चासौ हस्तश्चेति समानाधिकरणसमासः । हस्ताग्राग्रहस्तयोर्गुणगुणिनोर्भेदाभेदात् इति वामनः । तस्मिन्नग्रहस्ते स्फटिकानामक्षमालिकां जपमालिकां समर्पयन्त्यामुञ्चती कथंचिन्महता कष्टेन चिरव्यवस्थापितवाक्चिरेण स्वीकृतवाक् । एतेन लज्जोपरोधो व्यज्यते । मिताक्षरं परिमितवर्णं यथा तथालपत् बभाषे ॥

Then the daughter of the mountain, placing, the rosary of crystal beads, in [her] fore-hand, the fingers of which had been formed into a bud, having arranged (lit., one who

arranged) her speech after a long time, spoke some how (i. e. with great difficulty) in a manner, where the words were measured (i. e. few).—63

किमुवाचेत्याह—

यथा श्रुतं वेदविदां वर त्वया जनोयमुच्चैःपदलङ्घनोत्सुकः ।
तपः किलेदं तदवाप्तिसाधनं मनोरथानामगतिर्न विद्यते ॥ ६४ ॥

यथेति ॥ हे वेदविदां वर वैदिकश्रेष्ठ, त्वया यथा श्रुतं सम्यक्श्रुतम् । श्रुतार्थमेवाह—अयं जनः । स्वयमित्यर्थः । उच्चैःपदस्य शिवलाभरूपोन्नतस्थानस्य लङ्घन आक्रमण उत्सुकः । किमत्रायुक्तमित्यत्राह—इदं तपस्तदवाप्तेस्तस्योच्चैःपदस्यावाप्तेः प्राप्तेः साधनं किल । किलेत्यलीके । अतितुच्छत्वादसाधकमेवेत्यर्थः । तर्हि त्यज्यतामित्याशङ्क्य दुराशा मां न मुञ्चतीत्याशयेनाह—मनोरथानां कामानामगतिरविषयो न विद्यते । न हि स्वशक्तिपर्यालोचनया कामाः प्रवर्तन्त इति भावः ॥

" O [you] the best among the learned in the Vedas, this person is eager to attain to the exalted position [of *being the consort of S'iva*], *in that [same] manner* (*yathā*) in which, you have heard from my friend. This penance is, I hope (*kila*), the means for obtaining it. [There is] no province that is not reached (*agati*) by one's cherished desires. "—64

अथाह वर्णी विदितो महेश्वरस्तदर्थिनी त्वं पुनरेव वर्तसे ।
अमङ्गलाभ्यासरतिं विचिन्त्य तं तवानुवृत्तिं न च कर्तुमुत्सहे ॥६५॥

अथेति ॥ अथ वर्णी ब्रह्मचारी । 'वर्णिनो ब्रह्मचारिणः' इत्यमरः । आह । उवाचेत्यर्थः । 'आहेति भूतार्थे लट्प्रयोगो भ्रान्तिमूलः' इत्याह वामनः । किमित्याह—महेश्वरो महादेवो विदितः । मया ज्ञायत इत्यर्थः । बुद्ध्यर्थत्वाद्वर्तमाने क्तप्रत्ययः । तद्योगात्षष्ठी च । येन त्वं प्राग्भग्नमनोरथा कृतेति भावः । पुनरेव त्वं तमीश्वरमर्थयसे तदर्थिन्येव तत्काममेव प्रवर्तसे । तत्प्रभावमनुभूयापीति भावः ।

पर्यालोचय। किमिति। कलहंसलक्षणं कलहंसचिह्नम्। 'चिह्नं लक्ष्म च लक्षणम्' इत्यमरः। वध्वा नवोढाया दुकूलं वधूदुकूलम्। 'वधूः स्नुषा नवोढा स्त्री' इति विश्वः। तथा शोणितबिन्दून्वर्षतीति तथोक्तम्। आर्द्रमित्यर्थः। गजाजिनं च कृत्तिवासश्च। तदपिनाकिन इत्याशयः। एते कदाचिन्मात्वपि योगं संगतिमर्हतो यद्यर्हतः किम्। एतत्त्वमेव चिन्तयेति पूर्वेणान्वयः। पाणिग्रहणकाले वधूवरयोर्वस्त्रान्तग्रन्थिः क्रियते। कृत्तिवाससा पाणिपीडने तु दुकूलधारिण्यास्तव कथं संघटिष्यत इति भावः॥

"Oh [Pārvati] do you just (tāvat) think out quite by yourself (tvam eva) whether these two [things] deserve union [with each other] [these two namely] the silken robe of the bride, with the figures (लक्ष्म, lit., marks) of royal swans [drawn on it] and the elephant-hide dripping forth drops of blood.—67.

चतुष्कपुष्पप्रकरावकीर्णयोः परोऽपि को नाम तवानुमन्यते।
अलक्तकाङ्कानि पदानि पादयोर्विकीर्णकेशासु परेतभूमिषु॥६८॥

चतुष्केति॥ चतुष्के गृहविशेषे यः पुष्पप्रकरस्तत्रावकीर्णयोर्न्यस्तयोः। कुसुमास्तृतदिव्यभवनभूसंचारोचितयोरित्यर्थः। तव पादयोरलक्तकाङ्कानि लाक्षाङ्कितानि पदानि पादाकाराणि पादन्यासचिह्नानि। 'पदं शब्दे च वाक्ये च व्यवसायापदेशयोः। पादतच्चिह्नयोः' इति विश्वः। विकीर्णा विक्षिप्ताः केशाः शवशिरोरुहा यासु तासु विकीर्णकेशासु। 'अतत्स्थं तत्र दृष्टं च' इति वचनात् 'स्वाङ्गाच्चोपसर्जनादसंयोगोपधात्' इति विकल्पान्न ङीप्। परेतभूमिषु प्रेतभूमिषु। श्मशानेष्वित्यर्थः। परोऽपि शत्रुरपि को नामानुमन्यते। न कोऽपीत्यर्थः। नामेति कुत्सायाम्। पिनाकपाणिपाणिग्रहणे तस्य परेतभूसंचारित्वेन साहचर्यात्तवापि तत्र संचारोऽवश्यंभावीति भावः॥

"Who would, even [if he be] an enemy, indeed, brook the idea (lit., agree with you) [of seeing] the foot-prints marked with the Alaktaka dye of your feet, [first] placed upon the cluster of flowers in the quadrangular courtyard

(चतुष्क) [at the time of the marriage] [being later seen] on the ground of the dead, with hair scattered about [on all sides] ?—68

अयुक्तरूपं किमतः परं वद त्रिनेत्रवक्षः सुलभं तवापि यत् ।
स्तनद्वयेऽस्मिन्हरिचन्दनास्पदे पदं चिताभस्मरजः करिष्यति ॥६९॥

अयुक्तेति ॥ त्रिनेत्रवक्षः त्र्यम्बकालिङ्गनमित्यर्थः । तव तत्संबन्धितया सुलभमपि सुप्रापं च । भवतीति शेषः । तवेति शेषे षष्ठी । 'न लोकाव्यय-' इत्यादिना कृद्योगलक्षणषष्ठ्या निषेधात् । अतःपरमस्मात्त्रिनेत्रवक्षोलाभादन्यदयुक्तरूपमत्यन्तायुक्तं किं वद । न किंचिदित्यर्थः । 'प्रशंसायां रूपप्' इति रूपप्प्रत्ययः । कुतः । यद्यस्मात्कारणाद्धरिचन्दनास्पदे हरिचन्दनस्यास्पदे स्थानभूतेऽस्मिंस्तनद्वये चिताभस्म श्मशानभस्म तदेव रजश्चूर्णं कर्तृ । पदं करिष्यति पदं निधास्यति । भर्तुर्भवस्य भस्माङ्गरागादिति भावः ॥

"O, say, what thing more undecorous (ayuktarūpam) can there be than this that the particles of funeral ashes [lit., ashes from the funeral pyre] easy to be obtained from the chest of S'iva [lit., the three eyed-god] will have a residence (padam) even on this pair of breasts of yours [which is] a proper abode for red-sandal [-powder] ?—69

इयं च तेऽन्या पुरतो विडम्बना यदूढया वारणराजहार्यया ।
विलोक्य वृद्धोक्षमधिष्ठितं त्वया महाजनः स्मेरमुखो भविष्यति ॥७०॥

इयमिति ॥ इयं च ते तव पुरत आदावेवान्या विडम्बना । परिहास इत्यर्थः । या सेत्यध्याहारः—ऊढया परिणीतया । वहेः कर्मणि क्तः । वारणराजहार्यया त्वयाधिष्ठितमारूढं वृद्धमुक्षाणं वृद्धोक्षम् । 'अचतुर-' इत्यादिना निपातः । विलोक्य महाजनः साधुजनः स्मेरमुखः स्मितमुखो भविष्यत्युपहसिष्यति यत् । इयमिति पूर्वेण संबन्धः । स्मेरेति 'नमिकम्पिस्म्यजस-' इत्यादिना रप्रत्ययः ॥

"And this again would be another mockery of yours [only] to start with (पुरतः), that the great [illegible] will be having smiling faces on looking at the super-annuated

(vriddha) bull, mounted by you, wedded [to S'iva] and worthy of being borne by a lordly elephant.—70

द्वयं गतं संप्रति शोचनीयतां समागमप्रार्थनया पिनाकिनः ।
कला च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ७१

द्वयमिति ॥ पिनाकिन ईश्वरस्य समागमप्रार्थनया प्रातिकामनया । क्रियमाणयेति शेषः । संप्रति द्वयं शोचनीयतां शोच्यत्वं गतम् । किं तदाह—सा प्रागेव हरशिरोगता । अत्र सेति प्रसिद्धार्थत्वान्न यच्छब्दापेक्षा । तदुक्तं काव्यप्रकाशे—'प्रकान्तप्रसिद्धानुभूतार्थविषयस्तच्छब्दो यदुपादानं नापेक्षते' इति । कान्तिमती । नित्ययोगे मतुप् । कलावतश्चन्द्रस्य कला षोडशो भागश्चास्य लोकस्य नेत्रकौमुदी । नेत्रानन्दिनीत्यर्थः । त्वं च । कान्तिमतीत्वनेत्रकौमुदीत्वविशेषणयोरुभयत्राप्यन्वयः । प्रागेवैव शोच्या । संप्रति तु त्वमप्यपरेति द्वयं शोच्यमिति पिण्डितार्थः । शोच्यत्वं च निकृष्टाश्रयणादिति भावः ॥

Two things have now gone to a lamentable state, by their soliciting the company of Kapālin (i. e. S'iva), [one] the well-known (सा) resplendent digit of the moon (lit., one possessed of digits) and [the other] you [the veritable] moon-light to the eyes of the world.—71.

'कन्या वरयते रूपं माता वित्तं पिता श्रुतम् । बान्धवाः कुलमिच्छन्ति मिष्टान्नमितरे जनाः ॥' इति लोकानामाभाणकम् । तत्र किंचिदपि नास्तीत्याह—

वपुर्विरूपाक्षमलक्ष्यजन्मता दिगम्बरत्वेन निवेदितं वसु ।
वरेषु यद्बालमृगाक्षि मृग्यते तदस्ति किं व्यस्तमपि त्रिलोचने ॥७२॥

वपुरिति ॥ वपुस्तावदस्य विरूपाणि विकृतरूपाण्यक्षीणि नेत्राणि यस्य तद्विरूपाक्षम् । 'बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच्' इति षच्प्रत्ययः । वैरूप्यं च त्रिनेत्रत्वादिति क्षीरस्वामी । अतो न सौन्दर्यवार्तापीत्यर्थः । अलक्ष्यमज्ञातं जन्म यस्य तस्य भावस्तत्ता । कुलमपि न ज्ञायत इत्यर्थः । 'अलक्षिता जनिः' इति पाठे जनिरुत्पत्तिरलक्षिता न ज्ञाता । 'जनिरुत्पत्तिरुद्भवः' इत्यमरः । वसु वित्तं दिगम्बरत्वेनैव निवेदितम् । नास्तीति ज्ञापितमित्यर्थः । यदि वित्तं भवति तदा

कथं दिगम्बरो भवति । अतो ज्ञेयं निर्धनोऽयमिति । किंबहुना हे बालमृगाक्षि पार्वति, वरेषु वोढृषु 'वरौ जामातृवोढारौ' इति विश्वः । यद्रूपवित्तादिकं मृग्यते कन्यातद्बन्धुभिरन्विष्यते तत्त्रिलोचने त्र्यम्बके व्यस्तम् । एकमपि समस्तं मा भूदिति भावः । अस्ति किम् । नास्त्येवेत्यर्थः ॥

"A body possessed of deformed eyes, condition of birth being unknown, wealth made known by his being possessed of the quarters as garments, oh fawn-eyed *one*, does that exist even singly (*vyastam*) *in the three-eyed god*, which is [*generally*] *sought* [*in a collected form*] in [the, case of] *bridegrooms* ?—72

निवर्तयास्मादसदीप्सितान्मनः क्व तद्विधस्त्वं क्व च पुण्यलक्षणा ।
अपेक्ष्यते साधुजनेन वैदिकी श्मशानशूलस्य न यूपसत्क्रिया ॥७३॥

निवर्तयेति ॥ अस्मादसदीप्सितादनिष्टमनोरथान्मनो निवर्तय निवारय । सा पूर्वोक्ता विधा प्रकारो यस्य तथोक्तः । अमङ्गलशील इत्यर्थः । क्व । महदन्तरमित्यर्थः । पुण्यलक्षणा प्रशस्तभाग्यचिह्ना त्वं च क्व । अतो न तवायमर्ह इत्यर्थः । तथाहि । साधुजनेन । 'साधुर्वार्धुषिके चारौ सज्जने चाभिधेयवत्' इति विश्वः । श्मशानशूलस्य श्मशानभूमिनिखातस्य वध्यशङ्कोर्वैदिकी वेदोक्ता यूपो नाम पशुबन्धनसाधनभूतः संस्कृतदारुविशेषस्तस्य सत्क्रिया प्रोक्षणाभ्युक्षणादिसंस्कारो यूपसत्क्रिया नापेक्ष्यते नेष्यते । यथा श्मशानशूले यूपसत्क्रिया न क्रियते तथा त्वमपि तस्मै न घटस इति तात्पर्यार्थः ॥

"Turn away [your] mind from this improper desire. Where is he of that sort, and where [are] you, possessed of blessed signs ? The honour [by way of *consecration*] of a sacrifical post (*yūpa*) *in keeping with the rules of Veda*, is not expected by the good *in case of* [*an iron*] *stake in the cemetary.* "—73.

इति द्विजातौ प्रतिकूलवादिनि प्रवेपमानाधरलक्ष्यकोपया ।
विकुञ्चितभ्रूलतमाहिते तया विलोचने तिर्यगुपान्तलोहिते ॥७४॥

इतीति ॥ इत्येवंप्रकारेण द्विजातौ द्विजे प्रतिकूलवादिनि सति प्रवेपमानेन चञ्चलेनाधरेणाधरोष्ठेन लक्ष्योऽनुमेयः कोपः क्रोधो यस्यास्तथोक्तया तया पार्वत्या प्रान्तलोहिते प्रान्तरक्ते. विलोचने विकुञ्चिते कुटिलिते भ्रूलते यस्मिंस्तत्तथा । सभ्रूभङ्गमित्यर्थः । तिर्यक्साच्याहिते निहिते । अनादरात्तिर्यगीक्षितेत्यर्थः ॥

While the twice-born one was talking unfavourably, in this way, by her whose wrath could be inferred, from the excessively throbbing lower lip, were cast askance (*tiryak*), her eyes red at the corners, in a manner in which her creeper like eye-brows were knit.—74.

उवाच चैनं परमार्थतो हरं न वेत्सि नूनं यत एवमात्थ माम् ।
अलोकसामान्यमचिन्त्यहेतुकं द्विषन्ति मन्दाश्चरितं महात्मनाम् ७५

उवाचेति ॥ अथैनं ब्रह्मचारिणमुवाच च । किमिति । परमार्थतस्तत्त्वतो हरं न वेत्सि न जानासि नूनम् । कुतः । यतो मामेवमुक्तरीत्याऽऽत्थ ब्रवीषि । 'ब्रुवः पञ्चानामादितः—' इति रूपसिद्धिः । अज्ञानादेवायं शिवद्वेषस्तवेत्याशयेनाह—मन्दा मूढाः । 'मूढाल्पापटुनिर्भाग्या मन्दा.' इत्यमरः । लोकसामान्यमितरजनसाधारणं न भवतीत्यलोकसामान्यमचिन्त्यहेतुकं दुर्बोधकारणकं महात्मनां चरितम् । द्विषन्ति हेत्वपरिज्ञानाद्दूषयन्ति । विद्वांसस्तु कोऽप्यत्र हेतुरस्तीति बहु मन्यन्त इत्यर्थः ॥

And she thus spoke to him "indeed (*nūnam*) you do not know Hara truly, whence you address me thus; the dull-witted hate the conduct of the high-souled which is not common with [that] of ordinary run of people and which has a cause that is inscrutable.—75.

संप्रति 'अमङ्गलाभ्यासरतिम्' (५।६५) इत्याद्युक्तं दूषणजातम् 'विपत्' इत्यादिभिः षड्भिः श्लोकैः परिहर्तुमारभते—

विपत्प्रतीकारपरेण मङ्गलं निषेव्यते भूतिसमुत्सुकेन वा ।
जगच्छरण्यस्य निराशिषः सतः किमेभिराशोपहतात्मवृत्तिभिः ७६

विपदिति ॥ विपत्प्रतीकारपरेण । अनर्थपरिहारार्थिनेत्यर्थः । 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' इति दीर्घः । भूतिसमुत्सुकेनैश्वर्यकामेन वा मङ्गलं गन्धमाल्यादिकं निषेव्यते । शरणे रक्षणे साधुः शरण्यः । 'तत्र साधुः' इति यत्प्रत्ययः । 'शरणं गृहरक्षित्रोः' इत्यमरः । जगतः शरण्यस्तस्य जगच्छरण्यस्य निराशिषो निरभिलाषस्य सतः शिवस्य । 'आशीरुरगदंष्ट्रायां विप्रवाक्याभिलाषयोः' इति शाश्वतः । आशया तृष्णयोपहता दूषितात्मवृत्तिरन्तःकरणवृत्तिर्येषां तैरेभिर्मङ्गलैः किम् । व्यर्थैरित्यर्थः । पूर्वं मङ्गलमित्येकवचनस्य जात्यभिप्रायत्वादेभिरिति बहुवचनेन परामर्शो न विरुध्यते । दृष्टाद्यनिष्टपरिहारार्थिनो हि मङ्गलाचारनिर्बन्धः । तदुभयासंस्पृष्टस्य तु यथाकथंचिदास्ताम् । को दोष इत्यर्थः । एतेन 'अमङ्गलाभ्यासरतिम्' (५ । ६५) इत्युक्तं प्रत्युक्तम् ॥

" An auspicious thing is resorted to [either] by one bent on counter-acting a calamity, or by one who longs for prosperity (bhūti). Of what use, to one who is the refuge of the world, and [who is] without any desires, are these [things] which affect (or taint) the operations (वृत्ति) of [one's] mind by creating longings ?—76.

अकिंचनः सन्प्रभवः स संपदां त्रिलोकनाथः पितृसद्मगोचरः ।
स भीमरूपः शिव इत्युदीर्यते न सन्ति याथार्थ्यविदः पिनाकिनः ॥७७॥

अकिंचनेति ॥ स हरः । न विद्यते किंचन द्रव्यं यस्य सोऽकिंचनो दरिद्रः सन् । संपदां प्रभवत्यस्मादिति प्रभवः कारणम् । पितृसद्मगोचरः श्मशानाश्रयः सन् । त्रयाणां लोकानां नाथः । 'तद्धितार्थ–' इत्यादिनोत्तरपदसमासः । स देवो भीमरूपो भयंकराकारः सन् । शिवः सौम्यरूप इत्युदीर्यते उच्यते । अतः पिनाकिनो हरस्य यथाभूतोऽर्थो यथार्थस्तस्य भावो याथार्थ्यं तत्त्वं तस्य विदो न सन्ति । लोकोत्तरमहिम्नो निर्लेपस्य यथाकथंचिदवस्थानं न दोषायेति भावः । एतेन 'अवस्तुनिर्बन्धपरे' (५।६६) इति परिहृतं वेदितव्यम् ॥

"*He is the source of [all] riches [though] himself penniless (lit:-though possessed of naught). [He is] the lord of the three worlds, [though] always found in the*

cemetary [lit.,–the home of the manes]. He is declared [to be] gentle (S'ıva) though possessed of a terrible form. Knowers of the holder of Pināka, (i. e. S'ankara) as he actually is, there are none.—77

देवस्य लौकिकमलौकिकं च प्रसाधनं नास्तीत्याशयेनाह—

विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा ।
कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः ॥७८॥

विभूषणेति ॥ विश्वं मूर्तिर्यस्येति विश्वमूर्तेरष्टमूर्तेः शिवस्य वपुः शरीरं भूषणैरुद्भासत इति भूषणोद्भासि स्यात् । पिनद्धभोगयामुक्तभुजंगमं वा स्यात् । पिनद्धेति नह्यतेरपिपूर्वात्कर्मणि क्तः । 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः' इत्यकारलोपः । गजाजिनालम्बि स्यात् । अथवा दुकूलधारि स्यात् । कपालमस्यास्तीति कपालि ब्रह्मशिरः कपालशेखरं वा स्यात् इन्दुशेखरं वा स्यात् । नावधार्यते न निर्धार्यते । सर्वं संभवतीत्यर्थः । एतेन 'त्वमेव तावत्' (५ । ६७) इति श्लोकोक्तं प्रत्युक्तमिति ज्ञेयम् ॥

"The body (of him) with [the entire] universe for his form, cannot be apprehended. [It may be] radiant on account of ornaments or entwined with serpents. [It may be] wearing the elephant hide, or putting on silken garment. [It may be] possessed of a skull or of the moon on the crest.—78

'अयुक्तरूपं किमतःपरं वद' (५ । ६९) इति श्लोकोक्तं प्रत्याह—

तदङ्गसंसर्गमवाप्य कल्पते ध्रुवं चिताभस्म रजोविशुद्धये ।
तथाहि नृत्याभिनयक्रियाच्युतं विलिप्यते मौलिभिरम्बरौकसाम् ॥७९॥

तदिति ॥ तस्य शिवस्याङ्गं तस्य संसर्गमवाप्यास्राव चिताभस्मैव रजोविशुद्धये कल्पते । अलं पर्याप्नोतीत्यर्थः । अलमर्थयोगात् 'नमःस्वस्तिस्वाहा–' इत्यादिना चतुर्थी । ध्रुवं शोधकत्वम् । प्रमाणसिद्धमित्यर्थः । प्रमाणमेवाह—तथाहि । प्रसिद्धमेवेत्यर्थः । नृत्ये ताण्डवे योऽभिनयोऽर्थव्यञ्जकचेष्टाविशेषः स एव क्रिया तया निमित्तेन च्युतं पतितम् । चिताभस्मरज इति शेषः । अम्बरौकसां देवानां

मौलिभिर्विलिप्यते ध्रियते । अशुद्धं चेत्कथमिन्द्रादिभिर्ध्रियतेत्यर्थापत्तिरनुमानं वा प्रमाणमित्यर्थः ॥

"Indeed [even] the particles of ashes from the funeral *pyre, are capable of sanctification, after having obtained* the contact with his body. For, it is well known (tathāhi) [that the particles of dust] that drop down in the acts of exihibiting gestures in the dances, are borne on (lit.,-by) their heads by the gods (lit., by those who) have heaven *as their abode.*—79

यदुक्तम् 'दिगम्बरत्वेन निवेदितं वसु' (५।७२), 'इयं च तेऽन्या पुरतो विडम्बना' (५।७०) इत्यादि च तत्रोत्तरमाह—

असंपदस्तस्य वृषेण गच्छतः प्रभिन्नदिग्वारणवाहनो वृषा ।
करोति पादावुपगम्य मौलिना विनिद्रमन्दाररजोरुणाङ्गुली ॥८०॥

असंपद इति ॥ प्रभिन्नो मदस्रावी दिग्वारणो दिग्गजो वाहनं यस्य सः ऐरावतेनोढ इत्यर्थः । वृषा देवेन्द्रोऽसंपदो दरिद्रस्य वृषेण गच्छतो वृषभारूढस्य तस्येश्वरस्य पादौ मौलिना मुकुटेनोपगम्य । प्रणम्येत्यर्थः । विनिद्राणां विकसितानां मन्दाराणां कल्पतरुकुसुमानां रजोभिः परागैररुणा अङ्गुलयो ययोस्तौ तथोक्तौ करोति । दिग्गजारोहिणामिन्द्रादीनामपि वन्द्यस्येन्दुमौलेः किं संपदा, वृषारोहणे वा को दोष इत्यर्थः ॥

"Indra, who has for his vehicle the quarter-elephant in ichoral exudation (prabhinna), *having approached,* with his head (i. e. having prostrated himself at) the feet of him, who is penniless, and who moves about on the bull, makes (them i. e. the feet) possessed of toes reddish with the pollen of the full-blown Mandāra-flowers.—80

यदुक्तम् 'अलक्ष्यजन्मता' (५।७२) इति तत्रोत्तरमाह—

विवक्षता दोषमपि च्युतात्मना त्वयैकमीशं प्रति साधु भाषितम् ।
यमामनन्त्यात्मभुवोऽपि कारणं कथं स लक्ष्यप्रभवो भविष्यति ८१

विवक्षुणेति ॥ च्युतात्मना नष्टस्वभावेनातएव दोषं दूषणं विवक्षता वक्तुमिच्छतापि त्वयैशं प्रत्येकम् 'अलक्ष्यजन्मता' इत्येतदेकम् । वच इत्यर्थः । साधु भाषितं सम्यगुक्तम् । कुतः । यमीश्वरमात्मभुवोऽपि ब्रह्मणोऽपि । 'ब्रह्मात्मभूः सुरज्येष्ठः' इत्यमरः । कारणमामनन्त्युदाहरन्ति । विद्वांस इति शेषः । 'पाघ्राध्मास्थाम्नादाण् –' इत्यादिना मनादेशः । स ईश्वरः कथं लक्ष्यप्रभवो लक्ष्यजन्मा भविष्यति । अनादिनिधनस्य भगवतः कारणशङ्काकलङ्कश्च नास्तीत्यर्थः ॥

"By you of a depraved soul, even [while] desirous of declaring [only his] fault, has been said agreeably [i. e. to the advantage], (at least) one thing, about the lord. How can he whom they declare to be [the originating] cause of even Brahmā (lit., the self-existent), have an origin that can be known (lit., seen) ?—81

अलं विवादेन यथा श्रुतस्त्वया तथाविधस्तावदशेषमस्तु सः ।
ममात्र भावैकरसं मनः स्थितं न कामवृत्तिर्वचनीयमीक्षते ॥ ८२ ॥

अलमिति ॥ अथवा विवादेन कलहेनालम् । त्वया यथा येन प्रकारेण स ईश्वरः श्रुतोऽशेषं कार्त्स्न्येन तथाविधस्तावत्प्रकार एवास्तु । मम मनस्त्वत्रेश्वरे भावः शृङ्गार एकोऽद्वितीयो रस आस्वादो यस्य तत्तथा स्थितम् । तथाहि । कामवृत्तिः स्वेच्छाव्यवहारी वचनीयमस्थानसङ्गापवादं नेक्षते न विचारयति न हि स्वेच्छासंचारिणो लोकापवादाद्बिभ्यतीति भावः ॥

"Enough of this altercation. Indeed (tavat), let him be entirely of that form as has been heard by you. My mind possessed of [just] one sentiment [viz.] love, however, is set on him. One behaving in consonance with one's will (कामवृत्तिः) minds not censure.—82

निवार्यतामालि किमप्ययं वटुः पुनर्विवक्षुः स्फुरितोत्तराधरः ।
न केवलं यो महतोऽपभाषते शृणोति तस्मादपि यः स पापभाक् ८३

निवार्यतामिति ॥ हे आलि सखि । 'आलिः सखी वयस्या च' इत्यमरः । स्फुरितोत्तराधरः स्फुरणभूयिष्ठोष्ठोऽयं वटुर्माणवकः पुनः किमपि विवक्षुर्वक्तु-

मिच्छुः । ब्रुवः सन्नन्तादुप्रत्ययः । निवार्यताम् । तर्हि वक्तुमेव कथं न ददासीत्याह—तथाहि । यो महतः पूज्यानपमापतेऽपवदति न केवलं स पापभाग्भवति । किंतु तस्मादपभाषमाणात्पुरुषाद्यः शृणोति सोऽपि पापभाक् । भवतीति शेषः । अत्र स्मृतिः—'गुरोः यत्र परीवादो न श्रोतव्यः कथंचन । कर्णौ तत्र पिधातव्यौ गन्तव्यं वा ततोऽन्यतः ॥' इति ॥

"O friend, let this chap [of a Brahmachārin] with his lower lip quivering prominently [and, therefore obviously] *desirous of speaking something again, be warded off.* Not only he who speaks ill of the great, but also [the one] who listens to him is a sinner.—83

संप्रति गन्तव्यपक्षमाश्रयते—

इतो गमिष्याम्यथवेति वादिनी चचाल बाला स्तनभिन्नवल्कला ।
स्वरूपमास्थाय च तां कृतस्मितः समाललम्बे वृषराजकेतनः ॥८४॥

इत इति ॥ अथवेतोऽन्यत्र गमिष्यामीति वादिनी वदन्ती स्तनाभ्यां भिन्नवल्कला स्थवनानुकम्पम्नचीरा बाला पार्वती चचाल । वृषराजकेतनो वृषभध्वजश्च स्वरूपमास्थाय निजरूपमाश्रित्य कृतस्मितः सन् तां पार्वतीं समाललम्बे जग्राह ॥

"Or else (athavā), I shall go away from hence." So saying the maiden whose bark garment slipped from her breast, proceeded. And [that very moment] S'iva (lit.,–one who has the lordly bull as his emblem on the flag), assuming his own (i. e. usual) form, made a smile, and held her up (by the hand).—84.

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-
र्निक्षेपणाय पदमुद्धृतमुद्वहन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥ ८५ ॥

तमिति ॥ तं देवं वीक्ष्य वेपथुमती कम्पवती सरसाङ्गयष्टिः स्विन्नगात्री महादेवदर्शनेन देव्याः सात्त्विकभावोदय उक्तः । निक्षेपणायान्यत्र विन्यासायोद्धृत-

मुत्क्षिप्तं पदमङ्घ्रिमुद्वहन्ती शैलाधिराजतनया पार्वती मार्गेऽचलस्तस्य व्यतिकरेण समाहत्या । अवरोधनेनेति यावत् । आकुलिता संभ्रमिता सिन्धुर्नदीव । 'देशे नदविशेषेऽब्धौ सिन्धुर्ना सरिति स्त्रियाम्' इत्यमरः । न ययौ न तस्थौ । लज्जयेति भावः वसन्ततिलकावृत्तमेतत् ॥

On seeing him, the daughter of the lord of mountains, all trembling, with her slender body, full of perspiration, (and) possessing a foot (that was) uplifted (with the intention of) placing it (elsewhere) moved not, nor stood, like a river embarassed by the obstacle of a mountain in her way.—85

अद्य प्रभृत्यवनताङ्गि तवास्मि दासः
क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ ।
अह्नाय सा नियमजं क्लममुत्ससर्ज
क्लेशः फलेन हि पुनर्नवतां विधत्ते ॥ ८६ ॥

अद्येति ॥ चन्द्रमौलौ शिवे । हे अवनताङ्गि पार्वति, अद्य प्रभृति । अस्माद्दिनादारभ्येत्यर्थः । प्रभृतियोगादद्येति सप्तम्यर्थवाचिना पञ्चम्यर्थो लक्ष्यते । तव तपोभिः क्रीतः । दासृ दाने । दासत आत्मानं ददातीति दासोऽस्मीति वादिनि वदति सति । सा देव्यह्नाय सपदि । 'द्राग्झटित्यञ्जसाह्नाय द्राङ्मङ्क्षु सपदि द्रुतम्' इत्यमरः । नियमजं तपोजन्यं क्लमं क्लेशमुत्ससर्ज । फलप्राप्त्या क्लेशं विसस्मारेत्यर्थः । तथाहि । क्लेशः फलेन फलसिद्ध्या पुनर्नवतां विधत्ते । पूर्ववदेवाक्लिष्टतामापादयतीत्यर्थः । सफल. क्लेशो न क्लेश इति भावः ॥

"O you of stooping limbs, from this day on, I am your slave bought by (your) austerities," while the moon-crested (God) was speaking thus, she (Pārvati) instantly ceased to feel (lit., -abandoned) the fatigue caused by (her) vow. For fatigue makes for (i.e. leads to, vidhatte), freshness again by (its) fruit.

इति श्रीमन्महामहोपाध्यायकोलाचलमल्लिनाथसूरिविरचितया संजीविनीसमाख्यया व्याख्यया समेतः श्रीकालिदासकृतौ कुमारसंभवे महाकाव्ये तपःफलोदयो नाम पञ्चमः सर्गः ॥

(NOTES)

Canto IV

Stanza I : *Construe*—अथ मोहपरायणा विवशा सती कामवधूः असह्यवेदनं नववैधव्यं प्रतिपादयिष्यता विधिना विबोधिता ।

To be able to understand the significance of अथ— 'afterwards' or 'then,' contents of stanzas 72 to 75 from the preceding (III) canto have to be recalled. Kālidāsa has already informed his readers how Madana's attempt at hitting *S'ankara who was practising penance, with the former's* **Sammohana**-*arrow* ended *disastrously in Kāma's being re*duced to ashes, by the fire arising out of the third eye of S'ankara and in Rati's having fallen into a swoon, paralysing all the activities of her senses. The swoon was, the poet continues, a veritable boon in disguise to Rati, in that, thanks to the loss of consciousness, for some time, she did not know *the* sudden end, that the *highly* incensed S'ankara put *to the career of her Lord.*

> *Read* : क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति ।
> तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥
> and तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
> अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥—

stanzas 72 & 73 from Canto III, Kumārasambhava. The following three stanzas refer to S'ankara's having disappeared *and Pārvati's having returned in the direction of her residence* helped herein by her loving father. This explains the meaning of 'अथ'-that is, subsequent to the happenings described in the stanzas, and even there more particularly, to those described in stanzas 73-76, or briefly, to Rati's having fallen into a swoon, S'ankara's having disappeared and Pārvati's having

returned home. मोहपरायणा—मोहः परं अयनं यस्याः सा—with the swoon as her highest resort, that is completely under the influence of the swoon. विवशा is literally without any sway, influence or power, here, 'helpless.' कामवधूः the 'bride,' i e, the consort of Madana. विधि, Destiny, is qualified by प्रतिपादयिष्यता, instrumental singular of the future participle from the causal of प्रति + पद् (-to know, experience), meaning by one that desired to cause (Rati) to experience—नववैधव्यम्—which is the object (to be caused to experience). वैधव्यम् is विधवायाः—विगतः धवः भर्ता यस्याः सा तस्याः—भावः widowhood. In the age in which Kālidāsa flourished and wrote his works, वैधव्य was the highest calamity that could befall a Hindu lady, and was by itself, therefore sufficiently unbearable. Add to it, the freshness (नव–त्व) of the calamity and it becomes one the agony (वेदना) due to which is literally unendurable (असह्य). विबोधिता-Nominative singular, feminine base, of the past passive participle of the causal of वि+बुध्— was made conscious, was brought (back) to consciousness. The idea in the stanza is not very difficult to follow. Rati would have continued in her helpless, unconscious condition and would have been all happy for it—but (hard-hearted) Destiny would not let her alone even in her helplessness and unconsciousness. Destiny thought it fit to bring Rati back to consciousness, thus making her undergo the unbearable agony of fresh widowhood, which she was so long spared. Careful readers will not fail to note that in lines 2,3 and 4 of the stanza, words containing the consonant 'व' combined with some vowel, (...वधूः, विधिना, नववैधव्यम्,...वेदनाम्) come together, which, however is not a matter of mere accident. The poet is busy securing the **alliterative effect.** *The metre in which this and the following* stanzas upto the 44th are couched is वियोगिनी by name and is

represented as having uttered the words "oh Lord of my life, are you alive ? " In all such cases इति serves the purpose of the inverted commas in English–standing singly for both the inverted commas—those that precede the words that mark *the beginning of a statement and also those that mark the* completion of the statement. The construction of the sentence is passive. 'By her who rose..., **was** seen merely (a heap of) ashes ' etc. ददृशे, therefore, is third person singular of the perfect from दृश् passive base. What was seen by Rati, was just the (heap of) ashes of the **fire in the form of Hara's anger** [a metaphor] that had a form similar to that of a man. Dissolve पुरुषाकृति as पुरुषस्य आकृतिरिव आकृतिः यस्य तत्–a compound of the उपमानपूर्वपद class, where there is उत्तरपदलोप. Cf हरिणलोचना etc which would, when fully dissolved, give हरिणस्य लोचने इव लोचने यस्याः सा, the frist part of the compound containing the **standard of comparison** in it and the latter member (लोचने) being dropped altogether in the compound expression as it appears in the language. [Vide—सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च]. In case the reading is पुरुषाकृतिः हरकोपानलभस्म ददृशे, the interpretation of the stanza will be on the basis that...भस्म and पुरुषाकृतिः are in apposition or grammatically the same construction. The rendering will be—' By her...was seen a human form,...just ashes of the fire of the wrath of Hara '—the general idea remaining the same.

In the preceding stanza Rati is said not to have known that Madana was no more. With the purpose of finding him out, she therefore, looked about her. Far from seeing her lord hale and hearty, as formerly, however, she was confronted by his body no doubt appearing limb for limb, as before, but with one vital difference, that there was no longer

any life in them—all of them having been burnt down to ashes by the ire of S'ankara!

Stanza 4 : Construe—अथ पुनः एव विह्वला सा वसुधालिङ्गन—धूसरस्तनी विकीर्णमूर्धजा स्थलीं समदुःखां कुर्वती इव विललाप ।

Rati saw her husband reduced to ashes and then (अथ), as was only to be expected, became once more distressed (विह्वला). Her hair were disshevelled. She rolled about on the ground in that forest site, *her breasts soiled by their contact with the dust particles* (वसुधायाः आलिङ्गनेन धूसरौ स्तनौ यस्याः सा). Thus conditioned, she lamented (helplessly), lamented long enough to make that forest-site too, as though *possessed of the same amount of grief. Kālidāsa is indulging in a fancy* (उत्प्रेक्षा) here, in that he ascribes grief to the forest-site, which strictly speaking can have no grief (no joy either). Incidentally, it may be pointed out, that the stanza typifies the poet's attitude towards Nature. Oftner than not, in *Kālidāsa's works, Nature is represented as being in sympathy with the characters he is depicting. Cf,* among others, the passage assigned to प्रियंवदा in S'ākuntala, IV—न केवलं तपोवन—विरहकातरा सख्येव । त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते । उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मयूराः । अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः । and another assigned to Aja, in Raghuvams'a VIII, 70, where the subject-matter is similar in nature to the one that Kālidāsa is dealing with here, viz, bereavement *on the loss of the beloved (Aja's having lost Indumati)*· विलपन्निति कोसलाधिपः करुणार्थग्रथितं प्रियां प्रति । अकरोत् पृथिवीरुहानपि स्रुतशाखारसबाष्पदूषितान् ॥

Stanza 5 : Construe—यत् तव करणम् कान्तिमत्तया विलासिनाम् उपमानम् अभूत्, तत् इदं ईदृशीम् दशां गतम्, न विदीर्ये, स्त्रियः कठिनाः खलु ।

From this stanza onwards upto the 24th, Kālidāsa sets forth the lamentation of Rati for her lord. Nothing could be more natural than that the first point that struck Rati was the proverbial handsomeness of which Madana, [Cupid-like] was possessed. In fact, Madana was the standard of comparison (उपमानम्, like the moon which is the standard of comparison in the description of the beauty of face, with all Sanskrit poets)—while describing the physical handsomeness of lovely men (विलासिनः, विलासः येषां ते), by virtue of the possession of beauty (कान्तिः सौंदर्यं अस्ति यस्य—तस्य भावः—कान्तिमत्ता) . Rati states, that Madana's body (करण, generally instrument, tool, means; — later limb such as hand or foot —but finally, as here, 'body') was possessed of beauty. But this oh alas ! is a matter of the past. It has been reduced to such a plight now ! Even when her lord has little else remaining of him but ashes, Rati continues to live. Is she not justified in concluding that her hard-heartedness alone could account for her survival ? Or why speak of (a Madana and) a Rati ? Indeed, it would be only stating the truth to say that women as a class, are hard-hearted. 'Cruelty, thy name is woman'— as Shakespeare would have put it. Compare for a similar sentiment, though expressed by Rāma for Sita : दीर्घं किं न सहस्रधाहमथवा रामस्य किं दुष्करम् । Uttara Rāmacharitam. The stanza under consideration, i. e. Kumārasambhava IV, 5, contains an instance of the सामान्येन विशेषस्य समर्थनम् variety of अर्थान्तरन्यास, in so far as, the **general** statement in line 4 supports the happening in the life of an **individual**, stated in the first three lines.

Stanza 6 : Construe—क्षतसेतुबन्धनः जलसङ्घातः नलिनीमिव क्षणभिन्नसौहृदः त्वदधीनजीवितां मां विनिकीर्य क नु विद्रुतः असि ।

Rati imagines Madana to be standing in front of her and puts to him a question as to where he has gone (विद्रुतः), in fact run away, having abandoned her dependent for her very life (अधीनं जीवितं यस्याः सा—ताम्) on him, breaking off in a trice (the tie of) affection (क्षणेन भिन्नं सौहृदं यस्य स.). This act of his, is on a par with that of a mass (संघातः from सं + हन्) of water, that destroys the construction of the dam that controlled it for some time, and runs away, no one knows where (क्व), after having cast away the lotus-plant (that drew its very life from it).

क्षतसेतुबन्धनः—क्षतं सेतोर्बन्धनं यस्य or येन सः. विनिकीर्य–absolutive form from वि + नि + कॄ, having abandoned. From सु + हृद् good, and heart, respectively giving सुहृद् a friend, two different forms, can be had in Sanskrit, meaning ' the state of being a friend ' or 'friendship.' One is सुहृदो भावः सौहृदम् where there is वृद्धि of the first स्वर only, in keeping with युवादित्वादण् प्रत्ययः, *the other being* सौहार्दम् *where there is* उभयपदवृद्धि, *according to* ' हृद्भगसिन्ध्वन्ते पूर्वपदस्य च. ' *The stanza contains an instance of* Upama, *with* त्वं (मां *etc*) *as the* उपमेय *and* जलसङ्घात (नलिनीं *etc*) *as the* उपमान, and bolting off to a destination, difficult to understand, as the common property (साधारणधर्म).

Stanza 7 : Construe—(त्वं) मे विप्रियं कृतवान् न असि, मया च ते प्रतिकूलं न कृतम् विलपन्त्यै रतये किम् अकारणम् एव दर्शनं न दीयते।

Rati *alternatively* thinks that, *more probably than not*, her lord has not gone away at all. But for some reason or other, which cannot be made out (अकारणमेव), he is denying to her, lamenting though she may be (विलपन्त्यै), the opportunity of seeing him. And this, despite the fact that the 'relation' *as it* obtained between the two, till very recently, was little short

of what may be characterized as 'ideal.'— "You did nothing whatsoever that was disagreeable to me," says Rati, "nor was anything unfavourable done by me towards you." For the expression of a similar idea, read मनसापि न विप्रियं मया कृतपूर्वं तव किं जहासि माम् ।—Raghuvams'a, VIII, 52. A critical student of Kumārasambhava IV, will have noted that stanza 7th is a pleasant departure on the part of Kālidāsa, in the manner of expressing the sentiment, as this stanza, so far is the first, to contain the element of lucidity (प्रसाद), sufficient to do justice to the tenderness of the feeling in Rati's mind.

Satnza 8 : Construe—(हे) स्मर गोत्रस्खलितेषु मेखला गुणैः बन्धनम् उत, च्युतकेसरदूषितेक्षणानि अवतंसोत्पलताडनानि वा स्मरसि (किम्) ।

Rati finds it very difficult to say anything definitely about Madana and the reasons that prompted him to act the way he did. Dismissing from her mind the thought that Madana was somewhere there, in close vicinity, and still, without any reason, he did not show himself up, she now recollects a few offences, she gave him. For one thing, Rati had tied Madana down, on occasions he committed blunders in addressing Rati by the names (of some other lady or ladies, being absent-minded) by the strings of her waist-band (मेखलागुणैः). Quite likely, Smara, Smara (*one who remembers*) *that he is, well remembers the* punishment. Or it is not improbable, that he recalled to his mind the beatings with the lotuses, Rati put on her ears by way of ornaments, which (beatings) resulted in soiling the eyes of Madana with the filaments, that dropped down, in the process. गोत्रस्खलितेषु—in the mistakes (स्खलित) committed in uttering the names. स्खलित is a past passive participle *from* स्खल् used here in keeping with ' नपुंसके भावे क्तः ' in the same

कैतव, therefore, is roguery, उपचारपदम्-पदम् lit., is a sentence, here an utterance, उपचार from उप+चर् to go near or to approach, later means all formal things that are said or done when two parties come together. 'जयतु जयतु महाराज.'-a passage assigned to all persons going into the presence of the king is an instance of an उपचार. Such (उपचारs) are not always to be literally understood. Rati means to say that Madana's saying she dwelt in his heart belongs to just this class of utterances, a mere formal utterance; that she need not be surprised, much less shocked, to find it emptied of its contents, त्वम् अनङ्ग: is a clause by itself. (How is it कथम् Rati inquires, that) you are limbless, i. e. devoid of your body, dead, burnt down-whereas, Rati continues to be uninjured (अक्षता) ? This, like the seventh stanza, has the quality of lucidity, well-matched with the feeling it embodies.

Stanza 10 Construe—परलोकनवप्रवासिन: तव पदवीम् अहम् प्रतिपत्स्ये; एष जन: विधिना वञ्चित:, देहिनां सुखं खलु त्वदधीनम् ।

"While yet you are a new traveller along the way leading to the other, i. e. the heavenly world—before you have traversed a considerable distance—I shall follow your track." Rati thus declares her resolve to follow Madana in death and that too quickly enough lest he shall have gone far ahead making it difficult to her to overtake him. The reason is, that life no longer holds the same charm to her. "This person has been deceived by Fate"—can be taken to refer to the loss that Rati is made to sustain, अयं जन: being a combination, very often occurring in Sanskrit as the equivalent of अहं or 'I'. Instances of such a use of अयं जन: can be cited by the score : जनमिममनुरक्तं विद्धि नाथेति गेये ।—मालविकाग्निमित्रम्, II. 5; कथमेदुपदे निरागसं जनमाभाष्यमिमं न मन्यसे । रघुवंशम् VIII, 48 and

अयं जनः कस्य हस्ते समर्पितः । शाकुन्तलम् IV, after stanza, 13 are some of them. In spite of this general use, however, there is an advantage in interpreting the expression as standing for **'this world'-the whole of it.** For thus understood, the third and the fourth lines hang together well, instead of appearing to have been loosely brought together. The thought in lines three and four then is : By fate, the whole world here has been deceived (in so far as it has been deprived of you—the veriest source of its happiness, worth the name), the happiness of the beings possessed of a body depends on **you.** It would seem from the contents of the next two stanzas that Kālidāsa meant to refer to be world of the living by अयं जनः in this context, as the following two stanzas are taken up with detailing the unwelcome effects of Madana's departure to the other world, on the अभिसारिकाs and प्रमदाs in general (rather than on Rati individually). प्रतिपत्स्ये-from प्रति+पद्— future, third person singular 'I shall reach', 'I shall follow.'

देही from देह by the addition of the possessive termination इन्— देहः अस्य अस्ति इति देही— the embodied. परलोकं (प्रति) नवः प्रवासी (प्रवस्तुं शीलं यस्य सः तस्य, a case of ताच्छील्ये णिनि.) परलोकनवप्रवासिनः The stanza illustrates a combination of the quality (गुण) of perspicuity (प्रसाद) and the **S'abdalankāra** called **anuprāsa**, alliteration.

Stanza 11 : Construe—(हे) प्रिय, रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः प्रियाः कामिनां वसतिं प्रापयितुं त्वत् ऋते क ईश्वरः ।

Now that Madana can not any longer help them, who will be able (ईश्वर :—समर्थः) to lead the damsels in love so much so that they cannot brook any further delay in their lovers coming to their places, but prepare themselves to go over

to the residence of the lovers instead, playing the role of **abhisārikas** (as they technically are characterised). The sky is overcast with clouds, with clouds that roar and frighten the ladies, making them full of distress (विक्लवाः). The city street is literally wrapped up in darkness. Except the god of love (त्वत् ऋते ' excepting you ' where त्वत् = त्वत्तः) Rati pertinently asks, who else is equal to the task of safely leading the ladies to their destination ? References to अभिसारिकाs are common enough in Sanskrit literature. Kālidāsa in his Vikramorvasiyam makes the heroine resort to the behaviour of an abhisārika—Acts II and III. But for love, this would be impossible.

The stanza under consideration like the one that follows it, gives a beautiful pen-picture. For a while the poet seems to have changed places with a painter and with *just a few deft* touches he helps his reader visualise the whole scene for himself. The **abhisārikās** here are made to live and move before our very eyes as it were, and so are the proud young ladies in the next stanza.

रजन्याः तिमिरेण अवगुण्ठिते—रजनी तिमिरावगुण्ठिते (पुरस्य मार्गे).

Stanza 12 : Construe—अरुणानि नयनानि घूर्णयन्, पदे पदे वचनानि स्खलयन् प्रमदानां वारुणीमदः त्वयि असति अधुना विडम्बना ।

Now that Madana is not there (असति त्वयि), *proud young* ladies helping themselves to a lot of wine, in the company of their lovers, their eyes becoming red, consequently rolling about in that intoxicated condition, their words *faltering as a* result at every step—all this which was so very lovely while yet Madana was there to give them a peculiar grace—has turned out to be a mere mockery (विडम्बना)—little more than a ridicule. Without love to give a meaning and a charm to

the behaviour of the young ladies, the whole episode degenerates into an absolute farce !

वारुणी—वरुणस्य इयम् said to be the wife of वरुण in सभापर्व, and the daughter of शुक्राचार्य in आदिपर्व of महाभारत, is wine.

Stanza 13 : Construe—(हे) अनङ्ग प्रियबन्धोः तव वपुः कथीकृतम् अवगम्य निशाकरः निष्फलोदयः (सन्) बहुले गते अपि तनुतां दुःखं मोक्ष्यति ।

Rati now continues describing the effect of Madana's loss, on the moon (निशाकरः), the dear friend of his. 'Having learnt that your body is reduced to being the object of stories (कथीकृतम्—a च्वि form, न कथा अकथा, कथा संपद्यमानं कृतम्, कथाविषयभूतम्),' says she, " the Maker of Night will have realised that his rising in the sky would be of no avail (Even a beautiful moon-lit night would cease to serve any purpose of young men and women, though it used to be an ideal time for them to meet and enjoy each other's company so far, as Kāma is no longer in the picture. The very spirit of the enjoyment has been irreparably lost), and thus would with great difficulty (दुःखम्) give up the thinness of his body, caused by the dark half (बहुल) of the month, even after the latter has elapsed (गत)."

The moon waxing during the bright half of the month and waning during the dark, is a physical phenomenon that Kālidāsa exploits for his poetic purpose here. The 'moon' is a person, a beloved friend of Kāma. On Kāma's departure to the yonder world, the moon would consider that there is no point in his assuming the full (and ultimately rounded) glory of his form. Giving up of thinness (तनुता) on his part, would be a difficult and more or less mechanical matter, hereafter.

प्रियबन्धोः—(१) प्रियाः बन्धवः यस्य, तस्य (बहुव्रीहि), of him who loves his friends dearly or (२) प्रियश्चासौ बन्धुश्च प्रियबन्धुः तस्य (कर्मधारय) a dear friend. बहुलः—कृष्णपक्षः.

Stanza 14 : Construe—हरितारुणचारुबन्धनः कलपुंस्कोकिलशब्दसूचितः नवचूतप्रसवः कस्य बाणतां संप्रति गमिष्यति, वद।

Not only the moon (stanza 13), but the mango-blossom also will be a great sufferer, in the absence of Madana. The fresh (नव) mango (चूत) blossom (प्रसवः), having a green reddish (हरितारुण) and attractive (चारु) stalk (बन्धन=वृन्त), (with its presence) indicated (even from a distance) by the sweet (कल) notes (शब्द) of a male koil, was a (never failing) *shaft that enriched the armoury of Madana. Whose arrow* can it be, hereafter, the one bow-wielder that used it having disappeared ?

कस्य बाणतां गमिष्यति is simply कस्य बाणः भविष्यति. हरितारुणचारुबन्धनः is a paranomastic (श्लिष्ट) expression. For besides the meaning explained above, as going with the arrow, it means having an attractive, green-red (feather) tied to it. कलपुंस्कोकिलशब्दसूचितः also is to be rendered as going with the arrow—indicated by the hissing sound of its own. The word पुंस्कोकिल is specially intended to suggest the sharpness of the notes of the koil (who has to be a male of the species) as also of the soldier discharging the arrow from his bow.

वद has the whole sentence beginning with 'हरिता' etc upto 'गमिष्यति', as its object. *In explanation of* चूतप्रसव being Kāma's arrow, it may be pointed out that Kāma is alternatively called पञ्चबाणः where five different flowers or blossoms are said to be serving the purpose of his arrow. The list traditionally quoted in this connection is contained in the following stanza :

(१) अरविन्दं (२) अशोकं च (३) चूतं च (४) नवमल्लिका। (५) नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः। For this very reason, Kāma is given another name yet, viz पुष्पधन्वा, the flowers being regarded as constituting his bow.

Stanza 15 : Construe—त्वया अनेकशः धनुषः गुणकृते नियोजिता इयम् अलिपङ्क्तिः करुणस्वनैः विरुतैः गुरुशोकां माम् अनुरोदिति इव ।

Rati next describes the sympathetic lamenting on the part of the row of bees, often employed (*नियोजिता*) *by* Madana to serve the purpose of being the string of his bow [i. e. of acting as an excitant of love], on former occasions. The bees are very sorry to find Rati in a miserable condition. Kālidāsa carefully uses the word पङ्क्तिः to ensure that the sympathisers are shown to belong to the same sex as the sympathised. By their cries (विरुतैः—which here is used in keeping with 'नपुंसके भावे क्तः') having piteous notes (करुणस्वनैः), they are following Rati in mourning the loss of Madana, confronted as Rati is, with heavy grief. In S'ākuntala, Kālidāsa represents the **male kokila** to be full of sympathy for the **hero**, Dusyanta . कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतम् । Act IV, 4.

नियोजिता—Nominative singular, feminine base, past passive participle of the causal (प्रयोजक) of नि+युज्. गुणस्य कृत्यम् गुणकृत्यम् the duty or the work of a (bow-) string.

Stanza 16 : Construe—मनोहरं वपुः पुनः अपि प्रतिपद्य तावत् उत्थितः मधुरालापनिसर्गपण्डितां कोकिलां रतिदूतिपदेषु आदिश ।

In stanza fourteen, above, the male Kokila with his sweet notes has already been mentioned, though as one that suggests the mango-blossom. In this, Rati requests her lord to assume his attractive form (मनोहरं वपुः) again, and imme-

diately or by way of the first thing to be done (तावत्=प्रथमम्) bid (आ+दिश्–Imperative 2nd person singular आदिश) the **female** kokila, in other words, to appoint her to the duties (पद-office, duty) of a female go-between in lovematters. For she—the whole class of female koils (जातौ एकवचनम्) is eminently fitted to the task, being learned or expert (पण्डिता) in sweet notes (or talks) by nature (निसर्ग). मधुरेषु आलापेषु निसर्गतः पण्डिता (this latter being an instance of a form by the additon of the इतच् termination— पण्डा बुद्धिः संजाता अस्याः इति पण्डिता, in keeping with तदस्य संजातमिति तारकादिभ्य इतच् Cf. पुलकितः देहः तारकितं नभः etc.) मधुरालापनिसर्गपण्डिता. Regarding रतिदूतिपदेषु there is some difficulty as the compound is dissolved as रत्यर्थां दूती रतिदूती तासां पदेषु i. e. the word designating a female messenger ends in ई, a long vowel, rather than इ, a short one and still Kālidāsa's text appears to be दूति. Mallinātha accounts for this by saying that the metrical exigencies have led the poet to turn ती into ति. ङीवन्तस्यापि दूतीशब्दस्य छन्दोभङ्गभयात् ह्रस्वः. This poetic licence is sanctioned elsewhere as in 'अपि माषं मषं कुर्यात् छन्दोभङ्गं त्यजेद्गिरम्। Kālidāsa, is seen using the form दूति in other works of his also : तेन दूतिनिवेदितं निषेदुषा Raghuvamsam XIX, 8. and त्वां कामिनो मदनदूतिमुदाहरन्ति। Vikramorvas'iyam, Act. IV. Some have fought shy of what appeared to them a grammatical mistake and have actually emended दूति into दूत—thus for instance, the Trivendram edition. Others defend the poet by saying दूत्यां दूतिरपि स्मृता इति शब्दभेदप्रकाशे. Regarding a reading given by some editions रतिदूतपदेषु कोकिलान्...पण्डितान्– only this much need be said, that here is another attempt at emending the text so as to have like पदेषु locative **plural,** पण्डितान् accusative **plural.** But this is defeated by Kālidāsa's

own characterisation of the **female** of the species as naturally clever at S'ākuntala, Act V, 22. स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत याः प्रतिबोधवत्यः । etc

Stanza 17 : Construe—(हे) स्मर, शिरसा प्रणिपत्य याचितानि सवेपथूनि उपगूढानि च तानि रहः ते सुरतानि च संस्मृत्य मे शान्तिः न अस्ति ।

Having referred to the change that Madana's departure signified to the abhisārikās (st 11), to the young proud ladies giving themselves the pleasure of enjoying liberal doses of wine (st 12), to the moon (st 13), to the mango blossom (st 14), to the row of bees (st 15) and to the female kokila (st 16), Rati now turns to the memory of the sweet intimate moments **she** enjoyed in the company of her husband, before the 'denizen of the cemetary region' burnt him down—*a memory which only deepens her sorrow all the more, by denying all peace to her. There were thus those never-to-be* forgotten embraces (उपगूढानि—'नपुंसके भावे क्तः') accompanied by tremor, begged by Madana with prostration and bent head, and those many love-sports (सुरतानि) they had in private (रहः)— which alas ! are now no more ! The presence of only two चs *makes it difficult to understand three things* viz, (1) supplications (2) embraces and (3) love-sports as being intended. For one more thing, the use of the gerund संस्मृत्य is regarded as a mistake as the subject or author of embraces etc is Madana and that of remembering is रति. This stanza too stands out from many others in this canto, for its prasāda.

Stanza 18 . Construe—(हे) रतिपण्डित त्वया मम अङ्गेषु स्वयं रचितम् आर्तवं कुसुमप्रसाधनम् इदं ध्रियते, तव तत् चारु वपुः न दृश्यते ।

Ratl has mentioned the love-sports in the last stanza. In this she speaks of the decoration of flowers that Kāma per-

sonally (स्वयं) arranged on her limbs. She is deeply moved to see that the decoration of flowers belonging to the season–the speciality of the season (ऋतोः सम्बन्धि इदं आर्तवम्)—is to be seen on her body—but the handsome form of Madana who tastefully arranged the decoration is gone past the range of vision. A parallel to the stanza, in point of the idea, is Raghuvams'a VIII, 51...ध्रियते स्वेदलवोद्गमोऽपि ते। अथ चास्तमिता त्वमात्मना । धिगिमां देहभृतामसारताम् ॥

Stanza: 19 : Construe—यस्य परिकर्मणि असमाप्ते (सति) दारुणैः विबुधैः स्मृतः असि तम् इमं दक्षिणेतरं मे चरणं निर्मितरागं कुरु, एहि ।

Like the floral decoration the dying of the left foot of Rati for ornamental purposes is a fresh event. In fact, before it was completed (परिकर्मणि असमाप्ते) the cruel gods thought of sending Madana on the mission of luring god S'ankara into accepting the hand of Pārvati, so that they (the) gods should be in a position to secure a commander-in-chief for their army. How hard-hearted (दारुण) indeed were the gods, that they paid no heed to the consequence which **Madana** would be required to suffer, in their concern for their convenience. For Indra having remembered मदन, when approached by gods, refer to कुमारसंभवम् Canto II, stanza 63 and for the readiness with which Madana presented himself before Indra, read stanza 64, ibid. Reference to the left foot (other than the right) has a special significance as the experts say, decoration of the left part of their body *is highly appreciated by the fair sex.* विबुध, *a wise one i. e. a* god Cf. अमरा निर्जरा देवास्त्रिदशा विबुधाः सुराः । निर्मितरागम्–निर्मितः रागः यस्य सः तम् ।

Stanza 20 : Construe—(हे) प्रिय पतत्रवर्त्मना एत्य अहं पुनः ते अङ्काश्रयिणी भवामि, दिवि चतुरैः सुरकामिनीजनैः यावत् न विलोभ्यसे ।

Rati's jealousy is roused and she is afraid unless she hurries and follows her lord to the other world, having burnt herself up [पतङ्गवर्त्मना एत्य—following the path of a moth. (falling into the flame of a lamp and being consumed) पतङ्ग—पतन् गच्छति इति पतङ्गः—a moth], there is every possibility of the celestial damsels, who have reduced seduction of other ladies' husbands to a fine art (चतुरैः), tempting away Kāma. Without giving them time to do anything of the sort, Rati declares *'I shall burn myself up and resort to your lap* (again) Oh darling (प्रिय) Madana.' वर्त्मन् (neuter) a path, अङ्कं आश्रयितुं शीलं यस्याः—a case of ताच्छील्ये णिनिः. भवामि idiomatically, stands for भविष्यामि according to 'वर्तमानसामीप्ये वर्तमानवद्वा इति लट्' Similarly विलोभ्यसे=विलोभयिष्यसे in keeping with यावत्पुरानिपातयोर्लट्, इति लट्।

Stanza 21 Construe—(हे) रमण, यदि अपि त्वाम् अनुयामि, मदनेन विनाकृता रतिः क्षणमात्रं जीविता किल इति वचनीयं मे व्यवस्थितम्।

Rati is very sorry that though she is going to follow Madana to heaven, immediately (अनुयामि=अनुयास्यामि), still the stigma that she indeed lived, may be for no more than a moment (क्षणमात्रं), is now permanently established. Future generations would talk disparagingly of Rati. A chaste lady that she was, she was not expected to survive her consort even for a fraction of a moment. Vide– मृते म्रियते या पत्यौ सा स्त्री ज्ञेया पतिव्रता।

The stanza is noteworthy for the quality of प्रसाद it contains.

Stanza 22 · Construe—परलोकान्तरितस्य ते अन्त्यमण्डनं मया कथं क्रियताम्, अनेन च जीवितेन च सममेव अतर्कितां गतिं गतः असि।

Rati's lot is particularly difficult in that she cannot have the satisfaction of performing even the requisite funeral

rites (अन्त्य मण्डन) in regard to her husband of whom there was no remnant, except the ashes presenting an outline of the human form. Others could have the consolation, poor though, of putting flowers etc. on the corpse of their dear one. That too was denied to poor Rati. For, unlike others, Madana has gone to a condition, never before imagined (अतर्किता=अकल्पिता or अविचारिता) along with his life and body alike, at one and the same time. What a difference it has made between other people's departure to the other world and that of Madana. Rati's plight, in this respect, is even more miserable than that of an ordinary woman (a 'प्राकृता नारी' as Sanskritists put it).

Birth and death have been the riddles that have occupied the minds of thinkers of all ages, and all lands; and even there, 'death' has proved a problem, more difficult of *solution, if not impossible of one,* indeed. *Rightly does* Kālidāsa refer to the state after death as अतर्किता—not (so much as even) guessed about. The problem has, in fact, baffled *all human attempts at solving it. A parallel is, what* Shakespeare makes his 'Prince of Denmark' say :

> But that the dread of something after death
> The undiscovered country from whose bourn
> No traveller returns—puzzles the will

The remark regarding **prasāda** holds equally good of this stanza, as of the previous.

Stanza 23 : Construe—उत्सङ्गनिषण्णधन्वनः शरम् ऋजुतां नयतः ते मधुना सह सस्मितां कथां तत् नयनोपान्तविलोकितं च (अहं) स्मरामि ।

Rati draws a fine picture, or better Kālidāsa makes her draw one of Kāma holding a conversation with his bosom friend, Madhu, [spring personified] in a manner accompanied by Kāma's neverfailing smile, while he was busy straigh-

tening (ऋजुतां नयतः) the arrow, the bow lying in his lap;— and cleverly and characteristically, managing at the same time to direct a slanting glance at Rati. A scene worthy of being portrayed by a genius in the field of painting, say a Ravivarmā.

उत्सङ्गे निषण्णं धनुः यस्य सः उत्सङ्गनिषण्णधन्वा—Mark that धनुः gets itself changed into धन्व at the end of a बहुव्रीहि compound. Vide—' धनुषश्चेति नङादेशः ' नयनस्य (and not नयनयोः as one of his eyes was directed by Madana towards Madhu, bow and the arrow and the other towards his beloved Rati.) उपान्तेन विलोकितं (= विलोकनम्) नयनोपान्तविलोकितम्.

Stanza 24 : Construe—कुसुमायोजितकार्मुकः ते हृदयंगमः सखा मधु. क्व नु । सः अपि उग्ररुषा पिनाकिना सुहृद्गतां गतिं न गमितः खलु ।

Visualising the conversation between her husband and his intimate friend Madhu, Rati naturally is led to wish to know more about him-Where is he, who prepared (आयोजित) *Kāma's bow with flowers, formerly, and therefore was expected* to be present in this helpless condition of his friend's consort, gone? Rati's mind which has already received a rude shock in Kāmā's death, is easily led to suspect the *death of Madhu also. The wielder of the Pināka* bow (पिनाकः अस्य अस्ति इति पिनाकी—शंकरः) was notorious enough *for the* severity (उग्र–त्व) of his wrath (रुद्). If he could claim one victim, he could as well claim another-especially when the latter helped the former in his 'questionable' undertakings. कुसुमैः आयोजितं कार्मुकं येन सः । हृदयं गच्छति इति हृदयंगमः । The anuswāra *on* य *in* हृदय in the compound is accounted for by 'अरुर्द्विषदजन्तस्य मुम् इति मुमागमः' उग्रा रुद् यस्य सः तेन उग्ररुषा (बहुव्रीहि) गमितः—past passive participle of the causal (प्रयोजक)

of गम्—one that has been caused to go. खलु in the translation is rendered by 'may I know,' for Mallinātha quotes अमरकोश in support of the rendering—'जिज्ञासानुनये खलु' इत्यमरः

Stanza 25: Construe-अथ तैः परिदेविताक्षरैः दिग्धशरैः इव हृदये आहतः मधुः आतुरां रतिम् अभ्युपपत्तुम् आत्मानं पुरः अदर्शयत्।

All the time Rati was lamenting, Madhu was listening, not being quite far off from her. He, however, could not bring himself up to go near her, thus only causing her greater amount of grief. Rati, being beside herself with grief, failed to notice his presence. On being mentioned by name, and hearing a query about his whereabouts, Madhu steps forward, struck at his heart by those words (अक्षरैः—lit. syllables) of lamentation (परिदेवित=परिदेवन), which were as though arrows besmeared with poison (दिग्ध), to offer consolation to Rati, who was so very distressed. दिग्धशरैः has an alternative reading दिग्धफलैः where फल stands for the tip of the arrow. The reading is regarded as being as good as दिग्धशरैः.

In Stanzas 24 and 25, there is an instance of the figure of speech called पर्याय defined by विश्वनाथ in his साहित्यदर्पण as

क्वचिदेकमनेकस्मिन् (अनेकं चैकगं क्रमात्)
भवति (क्रियते वा चेत्) तदा पर्याय इष्यते ॥

The variety here illustrated is that where a thing or a being goes to two places (or more), as Madhu who was at a little distance from Rati has walked into her presence. In the preceding stanza two beings i. e. Madana and his friend Madhu are regarded by Rati, to have been caused to undergo the same condition viz., death. It, therefore, answers अनेकं च एकगं क्रियते। In either case the transition takes place so very quickly.

अभ्युपपत्तुम्—infinitive from अभि+उप+पद्—to favour, oblige.

Stanza 26 : Construe—तम् अवेक्ष्य सा भृशं रुरोद, उरः स्तनसंबाधं जघान च, स्वजनस्य अग्रतः हि दुःखं विवृतद्वारम् इव उपजायते ।

The very first reatcion on the part of Rati, to her seeing Madhu was weeping all the more (भृशम्). She beat her bosom so much so that her breasts were pained. स्तनौ संबाध्य स्तनसंबाधम् is a 'णमुल्' gerund in accordance with the Sūtra 'परिक्लिश्यमाने च' From the individual case of Rati, Kālidāsa generalises in lines 3 and 4, 'as is well known (हि) grief has its doors thrown wide open (विवृतानि द्वाराणि यस्य तत्) in the presence of ones own relatives or beloved friends.' The stanza contains an instance of the figure अर्थान्तरन्यास. Cf Bhavabhūti's version of this in उत्तररामचरितम् IV'8·

संतानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि ।
दृष्टे जने प्रेयसि दुःसहानि स्रोतः सहस्रैरिव संप्लवन्ते ॥ Act IV

Stanza : 27 Construe—दुःखिता (सा) एनम् इति उवाच (हे) वसन्त पश्य सुहृदः किं स्थितम्, तत् इदं कपोतकर्बुरं भस्म पवनैः कणशः विकीर्यते ।

Rati in that afflicted condition of hers asks Vasanta to see what remained of his friend—it was just (a heap of) ashes of variegated colour [i. e. no uniform **specific** hue as such—'spotted' is the literal rendering of कर्बुर which the commentators explain by शबल] and here too, Fate was so very spiteful towards her. For even the ashes were being scattered by breezes, particle by particle.

Stanza : 28 Construe—अयि स्मर, संप्रति दर्शनं देहि, एष माधवः पर्युत्सुकः, दयितासु अनवस्थितं नृणां प्रेम सुहृज्जने न चलं खलु ।

Rati next addresses herself to Madana requesting him to grant a sight, as there his friend Mādhava was all eager for it. The love of men not quite steady towards ladies whom they love (only to give them up as others have caught their fancy in the meanwhile) is seen to be not fickle in respect of their (men) friends. At least, for the sake of Mādhava, Madana ought to show himself up.

Men being fickle in their attachment to ladies is a common enough idea in Kālidāsa's works [Śākuntala 'सकृत्कृतप्रणयोऽयं जनः' after stanza 1, Act V. In Mālavikāgnimitra too, Agnimitra takes a fancy to मालविका though previously he made love to the queen, and to इरावती], if not in Sanskrit literature generally. [Udayana, the hero of Ratnāvali by श्रीहर्ष, making approaches to सागरिका a 'maid-servant', though already having a देवी in वासवदत्ता, is a case in point].

Stanza 29 : Construe—ननु पार्श्ववर्तिना अमुना सासुरसुरं जगत् तव बिसतन्तुगुणस्य पेलवपुष्पपत्रिणः धनुषः आज्ञां कारितम् ।

Madana can ill afford to forget indeed (ननु) that thanks to this Vasanta, who constantly used to be by the side of Madana, (पार्श्ववर्तितुं शीलं यस्य, ताच्छील्ये णिनिः, तेन पार्श्ववर्तिना) the otherwise **frail** bow of Madana—with the threads of filaments as the string, and delicate flowers as the arrow was made to achieve **the singular feat** of bringing the entire world under the sway of (making it obey the behests of) Madana, gods and demons included. बिसतन्तुः गुणः यस्य. पेलवानि (delicate) पुष्पाणि पत्रिणः यस्य

पत्र+इन्—that which is possessed of a feather, therefore, an arrow. It was a common practice in those days to attach feathers (of herons कङ्क, for instance,) to the arrows-' One having a feather' thus became a synonym of ' बाण.'

The contrast between the frail bow and the conquest of the whole world should be carefully noted. The construction

असुना जगत् आज्ञां कारितम् where जगत् and आज्ञा both are objects as the root कृ governs two accusatives, and where the construction finally is **causal passive** is grammatically worth noting.

Stanza 30 : Construe सः ते सखा अनिलाहतः दीपः इव गतः एव, न निवर्तते, अहम् अस्य दशेव, अविषह्यव्यसनेन धूमितां मां पश्य ।

Rati's words having proved a cry in the wildneress, as there was not even the remotest indication of her lord return ing, she concludes and conveys the conclusion to Vasanta. "Gone (to be sure एव) is your friend like a lamp struck by a gale of wind-he would not return (निवर्तते present for future.)" "I am" Rati Continues," like a wick of that lamp. Look at me (rendered) smoky by the calamity (व्यसन or grief) that is (simply) unbearable." Madana corresponds to a lamp, Rati to the wick of the same. The wind blows out the lamp, Madana has departed never to return. The wick is full of smoke (धूमः अस्याः संजातः इति, तदस्य संजातमिति तारकादिभ्य इतच्) after the lamp has been put out by the terrible (अविषह्य) blast (व्यसन with reference to the wick), Rati is made full of smoke (metaphorically is no longer her former self, all her brightness, jovial nature etc having disappeared) by the unbearable calamity. In रघुवंश VIII, 38 Kālidāsa compares अज with a ' तैलनिषेकबिन्दु ' and इन्दुमती with a ' दीपार्चिः.

A happy simile happily expressed.

Stanza 31 : Construe—कामवधे मां विमुखता विधिना अर्धवैशसं कृतम् ; अनपायिनि संश्रयद्रुमे गजभग्ने वल्ली पतनाय (भवति) ।

अर्धंच तद्वैशसं च अर्धवैशसम्—half the slaughter from विशसः a person who kills (वि+शस् to kill). संश्रयस्य द्रुमः संश्रयद्रुमः a tree of resort (to the वल्ली-creeper, dependent on it).

" At the time of the slauhgter of Kāma, Fate left me out, thus perpetrating only half the cruel deed," Rati continues, "(where in fact he could as well have perpetrated the whole, for—) when the tree of resort, regarded as free from injury (न वियते अपायः अस्य इति अनपायी-तस्मिन्) is broken down by an elephant, the creeper is only doomed to fall down.' The fall of the tree renders it impossible for the creeper to exist any longer. The same holds good about Madana's death and Rati's existence. वल्लरी पतनाय is an idiomatic way of expressing the idea ' the creeper is bound to fall ' in Sanskrit. Read a parallel from the companion study of this vilāpa from Raghuvams'a· अथवा मम भाग्यविप्लवादशनिः कल्पित एष वेधसा । यदनेन तरुर्न पातितः क्षपिता तद्विटपाश्रिता लता । VIII, 47.

Stanza 32 : Construe—तत् इदं बन्धुजनप्रयोजनं भवता अनन्तरं क्रियताम् ; ननु विधुरां मां ज्वलनातिसर्जनात् पत्युः अन्तिकं प्रापय ।

बन्धुजनस्य प्रयोजनम् (कार्यम्) बन्धुजनप्रयोजनम् service rendered to a friend अनन्तरम् either adjectival or adverbial—(a) that which follows immediately, or without leaving a gap (b) immediately, without any delay. विधुरा—(separated from my husband and) afflicted. ज्वलने अतिसर्जनम्—ज्वलनातिसर्जनम्, प्रापय- Imperative 2nd person singular of the causal of प्र+आप् cause (me) to reach—अन्तिकम् is the object of प्रापय, the vicinity (of my lord).

"Now that this is the inevitable course of things, now that the complement of the cruel deed of Fate must in the nature of things take place, even if Fate left the work half-done (-तत्), without any loss of time, kindly let a service be rendered by you to your friend," Rati requests Vasanta, "throwing me into the fire, lead me into the presence of my lord."

Stanza 33: *Construe*—शशिना सह कौमुदी याति, तडित् मेघेन सह प्रलीयते; प्रमदाः पतिवर्त्मगा इति विचेतनैरपि प्रतिपन्नं हि ।

Observation of our surroundings, which need not be very minute, leads us to the conclusion that women as a rule *follow their husbands, whether* **alive** *or* **dead**. कौमुदी (*moon-light personified*) *follows the moon, wherever the latter* goes. On the cloud pouring out all the water contained in it, and thus ceasing to exist, lightning gets herself dissolved. And no one would seriously enough credit either कौमुदी or तडित् with that much intelligence or discrimination, which living beings possess. The less intelligent (if not insentient) moon-light and lightning lead the way, that **intelligent** Rati **has** to follow. प्रमदाः in this context, stands for such of them as care to have the reputation of a पतिव्रता.

As usual, Raghuvams'a has a parallel, in शशिनं पुनरेति शर्वरी दयिता द्वन्द्वचरं पतत्रिणम् । VIII, 56. In प्रतिमा the instances of the moon being followed by तारा, the creeper collapsing after the forest tree and the female elephant not deserting the lordly-elephant sunk in mire are cited and the generalisation established भर्तृनाथा हि नार्यः । The stanza under consideration, Kumara IV, 33 is remarkable for **prasāda alliteration** प्रलीयते, प्रमदा,... पतिवर्त्मगा...प्रतिपन्नं, and the अर्थान्तरन्यास it contains.

Stanza 34. Construe—अमुना सुभगेन प्रियगात्रभस्मना एव कषायितस्तनी विभावसौ नवपल्लवसंस्तरे यथा तनुं रचयिष्यामि ।

Rati says she is going to immolate herself on the funeral pyre of her lord. Like other ladies in a similar condition, Rati need not wait for any adornment. Just the ashes of the body of her dear Madana (प्रियगात्रभस्म) would be a fine (सुभग) material with which to decorate her breasts and for

which no elaborate preparations were necessary (असुनैव). "Thus decorated," says Rati, "I shall place myself on fire (विभावसु–विभा lustre वसु wealth यस्य सः) [as gladly and easily] as on a bed of soft (lit.) fresh leaves."

कषायितौ (रञ्जितौ) स्तनौ यस्याः सा कषायितस्तनी, संस्तर–a bed.

Rati says that to her the ashes of the body of Madana would be (as) welcome (as an embrace with him), that the fire would be giving her the same comfort and delight as her bed of fresh soft leaves (*formerly*), just *with the* purpose of leaving no scope for Vasanta to argue that Rati should not act so rashly and part with her life.

Stanza : 35 Construe—(हे) सौम्य कुसुमास्तरणे बहुशः आवयोः सहायतां गतः, संप्रति तावत् प्रणिपाताञ्जलियाचितः (सन्) चिताम् मे आशु कुरु ।

Rati reminds Madhu that on several occasions (बहुशः) in the past, he acted as a helper to both Madana and Rati in arranging their bed of flowers. This, Mādhava did very willingly, a friend of Madana that he was. Would it be too much to expect him to arrange the funeral pyre for Rati, now that Madana is no more ? " Do it quickly, " says Rati, " being begged of by me with hands folded in an act of salutation." For a true friend stands by you not only when you are in affluent circumstances, but even when you are *confronted by the direst of calamities. Literally is the latter* part of the stanza, so often quoted राजद्वारे स्मशाने च यस्तिष्ठति स बान्धवः, to be understood.

सहाय *to be distinguished from* साहाय्य *help* or assistance, *is* **a person who helps :** तस्य भावः सहायता. प्रणिपाताय अञ्जलिः तेन याचितः प्रणिपाताञ्जलियाचितः ।

Stanza 36 : Construe—तदनु मदर्पितं ज्वलनं दक्षिणवातवीजनैः त्वरयेः, मां विना यथा स्मरः क्षणम् अपि न उत्सहते (तथा) ते खलु विदितम् ।

Rati continues her importunity to Vasanta—"by the *fannings of the southern breeze, quicken the fire placed on* me (मयि अर्पितम्–मदर्पितम्), for, it as well known to you, that (यथा) Smara does not feel at ease, even for a moment, without me." It is pertinent to note that the southern breeze (personified) i. e. the one coming from the Malaya mountain and one of the excitants of love, is like Vasanta, a friend of *Madana. So that, Vasanta need not experience* any difficulty in requisitioning the services of दक्षिणवात, in the interests of their common friends—मदन and रति. वीजनम् the act of fanning.

Stanza 37 . Construe—अपि च इति विधाय एकः एव सलिलस्य अञ्जलिः नौ दीयताम् । तं स ते बान्धवः परत्र मया सहितः अविभज्य पास्यति ।

In this stanza and in the next, Rati gives Vasanta an idea of the offerings after death, that they (Madana and she) would appreciate. "Give us, just one cavityful of water, having done this (quickend the fire placed on me). That friend of yours will drink it with me, in the other world, without dividing it into two." What a contrast, incidentally, between Madana and Rati having shared wine from the same **chasaka** formerly and this prospect of drinking the same cavityful of water, offered as part of funeral rites by Madhu ! Rati is *delighted, however, at the prospect, as she will drink, may be* just plain water, **along with her husband.**

Stanza 38 : Construe—(हे) माधव, परलोकविधौ च स्मरम् उद्दिश्य विलोलपल्लवाः सहकारमञ्जरीः निवपेः, ते सखा हि प्रियचूतप्रसवः ।

After having referred to the cavityful of water, to be offered in common to Madana and Rati, Rati proceeds to inform

Vasanta as to what he should offer with reference to Smara in the rite regarding the other world [परलोकविधि-funeral rite] Vasanta need find no difficulty in understanding the propriety of offering clusters of mango (सहकार) blossoms, with their sprouts (पल्लव) tremulous (विलोल), to Madana. For he knew well enough that his dear friend was so fond of the produce (of all kinds) of mango.

प्रियाः चूतस्य (आम्रवृक्षस्य) प्रसवाः यस्य सः प्रियचूतप्रसवः । निवपेः — from नि + वप् to offer, especially to the departed. Cf. ' पितृदानं निवापःस्यात् '—अमरः ।

Stanza 39 : Construe—इति देहविमुक्तये स्थितां रतिं आकाशभवा सरस्वती ह्रदशोषविक्लवां शफरीं प्रथमा वृष्टिः इव अन्वकम्पयत् ।

Rati stood prepared to throw herself into fire. At this juncture a voice (lit. speech or presiding deity of speech) arising from sky took pity on her, like the first shower of rain (after the long scorching Summer) being full of compassion towards a female **shaphara** (a kind of fish), sorely distressed (विक्लवा) by the drying up (शोष) of the pond (ह्रद). Nothing could have been more timely and more comforting to Rati in that predicament, than the divine words.

Powers on high—or the supernatural element intervening at the eleventh hour and removing the difficulties, thus making it possible for the poets to lead his readers safely to, ' and thus they lived happily ever after ' is by no means unusual in Sanskrit literature. The ' artificiality ' of this device of which the literary critis complain, and with justification, is however, conspicous by its absence in the present context. For ordinary gratefulness, if no other considerations, made it incumbent on the gods, that they should help Rati out of difficulty, as Madana, her consort had sacrificed his life, to serve their cause.

The stanza contains a beautiful upamā, where रतिः corresponds to शफरी, आकाशभवा सरस्वती to प्रथमा वृष्टि, रती। ' being full of distress through grief to the शफरी being scorched by the parched up condition of the pond she stays in, the common property (साधारण धर्म) between सरस्वती and प्रथमा वृष्टि being a compassionate attitude towards those that needed it.

Stanza 40 : Construe—(हे) कुसुमायुधपत्नि तव भर्ता चिरात् दुर्लभः न भविष्यति, येन कर्मणा सः हरलोचनार्चिषि शलभत्वं गतः (तत् कर्म) शृणु।

The divine words purport to say that Rati's husband would not for long (चिरात्=चिरम्) be difficult to be obtained and that there was something he did on a former occasion due to which he was burnt in the flame from the eye of S'ankara even like a moth. अर्चिः—a flame.

Stanza 41 : Construe—उदीरितेन्द्रियः प्रजापतिः स्वसुतायाम् अभिलापम् अकरोत्। अथ तेन विक्रियां निगृह्य अभिशप्तः (स्मरः) एतत् फलम् अन्वभूत्।

It so happened that Prajāpati once entertained an incestuous desire for his own daughter Saraswati. The latter, coming to know what her father was about, turned herself into a doe, with the purpose of runing away from him. But the father blinded by passion proved himself to be resourceful (?) enough in that he assumed the form of a deer and began chasing Saraswati (Sandhyā, according to some accounts). Were it not for the timely aid given by the redoubtable Lord S'ankara, who ran to the succour of Saraswati and cut off the head of Prajapati (or Brahmadeva), Saraswati would have been hard put to it to extricate herself from the extremely awkward predicament in which she found herself. As a result, Brahmadeva continues to remain suspended in the sky in the

form of the constellation मृगशिरस्, and S'iva's arrow is what is known as the constellation आर्द्रा, always following मृगशिरस्. This story occuring in *S'aiva Purāna may bé be traced* back to Rigveda, Aitareya-brāhmana etc. and has to regarded as representing a phase of the life of humanity, before it became civilized enough to consider such relations 'unnatural'. Prajapati's passion for his daughter is referred to elsewhere in Sanskrit literature, by Dandin, for instance, in the account of अपहारवर्मा, where a defence is sought to be given of her own behaviour by a concubine.

उदीरितानि इंद्रियाणि (senses) यस्य सः उदीरितेन्द्रियः roughly, with his passion roused or excited. विक्रिया is विरुद्धा क्रिया 'a perverse action' here, though generally, just a change or modification.

Prajāpati, in the account Kālidāsa gives, controls himself (नि+ग्रह्–निगृह्य is a gerund) but holds Kāma responsible for the impelling (उदीरणम्) of his passion and the divine speech continues, "cursed by him, Madana experienced this fruit, viz, of being burnt by the fire from Hara's eye on the forehead."

Stanza 42-43 : Construe—तपसा तत्प्रवीणकृतः हरः यदा पार्वतीं परिणेष्यति तदा उपलब्धसुखः (स) स्मरं स्वेन वपुषा नियोजयिष्यति (४२) धर्मयाचितः स इति च स्मरशापावधिदां सरस्वतीम् आह; अशनेः अमृतस्य च उभयोः वशिनः च अम्बुधराः च योनयः । (४३).

In stanza 43, the divine speech assures Rati that he (सः–प्रजापतिः) being requested by Dharma [a प्रजापति born of Brahmadeva's right breast having Kāma as his son with S'ama and Harsa as the other two, as per the account in Ādiparva, Mahabhārata], who naturally was full of concern for his son Smara, uttered words stating the limit (अवधि) of the curse. The words uttered by Prajāpati are contained in stanza 42 and amount to "When Hara, favourably disposed towards

Stanza 44 : Construe—(हे) शोभने तत् इदं भवितव्यप्रियसंगमं वपुः परिरक्ष; रविपीतजला नदी हि तपात्यये पुनः ओघेन युज्यते ।

भवितव्यः प्रियेण संगमः (union) यस्य तत् (वपुः)
रविणा पीतं (evaporated, lit. drunk) जलं यस्याः सा (नदी)

The divine speech further says that the union of Rati with her lord is a forgone conclusion. She can rest assured regarding it as much as any one can regarding the union of the river (personified), though with water evaporated by the Summer Sun, with her current on the advent of the rainy season.

The stanza contains an instance of the figure (साधर्म्येण) दृष्टान्त, there being a parallelism between रती, नदी; रती's being separated from मदन temporarily, नदी having water in it evaporated—and both being destined to have the desired re-union with Madana and the current. Vide definition. दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् । काव्यप्रकाश X. 102.

Stanza 45 : Construe—इत्थं अदृश्यरूपं किम् अपि भूतं रतेः मरणव्यवसायबुद्धिं मन्दीचकार, तत्प्रत्ययात् च कुसुमायुधबन्धुः एनां सुचरितार्थपदैः वचोभिः आश्वासयत् ।

Some invisible being—for though the words were heard, the speaker could not be seen either by Rati or by Madhu—thus (इत्थं) slackened the idea (बुद्धि) regarding the determination or resolve (व्यवसाय) of death on the part of Rati. The friend (बन्धु) of Madana, out of faith in the truth of those words consoled her by utterances (वचोभिः), the words in which had well carried out their meaning, i. e. proved significant, or true later on. मन्दीचकार—Perfect third person singular of मन्दीकृ—अभूततद्भावे च्वि from मन्दः and कृ. (न मन्दः अमन्दः मन्द संपद्यमानः) सुष्ठु चरितः अर्थः येषां तानि सुचरितार्थानि पदानि ।

Stanza 46 : Construe—अथ व्यसनकृशा मदनवधूः उपप्लवान्तं किरणपरिक्षयधूसरा दिवातनस्य शशिनः लेखा प्रदोषम् इव प्रतिपालयांबभूव ।

प्रतिपालयांबभूव —Periphrastic Perfect. 3rd person singular from प्रति+पाल्—awaited.

किरणानां परिक्षयेण धूसरा–किरणपरिक्षयधूसरा.

प्रदोष–(प्रारब्धाः दोषाः यस्मिन् सः) or प्रारम्भः दोषायाः the fore-part of the night, which marks the beginning of thefts etc.

Then Rati emaciated through grief, thus resembling the digit of the moon by day-time, soiled or dusty on account of the all round (परि) loss of rays, waited for the end of the calamity (उपप्लव), like the digit of the moon waiting for the beginning of night-which restores to her, her full glory.

The stanza contains an उपमा with रति corresponding to शशिलेखा, both being emaciated one due to grief, the other being obscured by the light of the sun, either, however, having a bright prospect before her, रति sure to be united with lord, the digit of the moon under favourable circumstances, viz night-time, sure to shine brightly.

In keeping with the requirements of a Mahākāvya, as stated by rhetoricians, Kālidāsa has composed stanzas 45 and 46 in metres different from the one in which the first 44 stanzas are couched. The 45th verse is in the वसन्ततिलका and the 46th, in the पुष्पिताग्रा metre

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Canto V

Stanza 1 : Construe—तथा समक्षं मनोभवं दहता पिनाकिना भग्न-मनोरथा सती पार्वती रूपं हृदयेन, निनिन्द, चारुता हि प्रियेषु सौभाग्यफला।

The preceeding canto is devoted to the lament of Rati. In this canto, Kālidāsa proceeds with the story. Pārvati was created by the creator, after bringing together all the sweet and lovely things, and casting them into a mould, (Read Kumāra, canto I Stanzas 31 to 48). Neither these charms, nor the flowery arrow of Cupid, could be of any use in winning over the heart of S'ankara, who was practising penance for some reasons, no one knew. (Read केनापि कामेन तपश्चचार Kumāra I 57). On the contrary, at Kumāra III 75, Kālidāsa describes this paragon of beauty as one full of grief and shame, grief for her lost hopes and shame for her discomfiture in the presence of her friends. She returned back to her father's abode with shattered hopes (भग्नः मनोरथः यस्याः सा-भग्न-मनोरथा). The poor Cupid was reduced to ashes. Pārvati realized from this, the futility of her physical charms and cursed them. For of what use are the charms if they fail to attract the loved one ? (सौभाग्यं फलं यस्याः सा–सौभाग्यफला). For a similar idea read Kumāra VII. 22 स्त्रीणां प्रियालोकफलो हि वेशः। अक्ष्णोः समीपे–समक्षम् अव्ययीभाव vide ' अव्ययं विभक्तिसमीप समृद्धि '। तथा In that violent manner. Read notes on stanza 1st canto IV. मनोभवः From मनस् (mind) and भू (to be born), born of mind, the same as मनसिज i. e. Kāma or Cupid. The stanza is an illustration of अर्थान्तरन्यास of the विशेषस्य सामान्येन समर्थनम् type. The metre in this canto from stanzas 1 to 84 is वंशस्थ defined as " जतौ तु वंशस्थमुदीरितं जरौ. "

Stanza 2 : Construe—सा समाधिमास्थाय तपोभिः आत्मनः अवन्ध्यरूपतां कर्तुं इयेष, अन्यथा तथाविधं प्रेम, तादृशः पतिः (इति एतत्) द्वयं कथं वा अवाप्यते ।

Though rudely shocked, Pārvati refused to be disheartened, she thought that penance would help her, where physical charms had failed. She could win the heart of the stern deity. by austerities, that would be sterner still. Meditation (समाधि) was the only sure means at her disposal, now. The love of that exceptional sort (तथाविधं), and the lord of that fame, could be won by only equally great sacrifices on her part. She wished to make her beauty fruitful i. e. win over S'ankara by austerities (अवन्ध्यं रूपं यस्याः सा अवन्ध्यरूपता, तस्याः भावः अवन्ध्यरूपता). तपस् is the only means of attaining the difficult. Read, Manu XI 238 यद् दुष्करं यद् दुरापं यद् दुर्गं यच्च दुस्तरम् । तत्सर्वं तपसा प्राप्यं तपो हि दुरितक्रमम् । तपस् is in other words hard work coupled with perseverance. These two things definitely lead to success. समाधि is concentration of mind on one object. It is the 8th and the last stage of yoga. इयेष Perf 3rd per. sing from इष् to desire. अवाप्यते Passire 3rd per sing from अव + आप् to obtain.

Stanza 3 : Construe—गिरिशप्रतिसक्तमानसां तपसे कृतोद्यमां सुतां च निशम्य मेना वक्षसा परिरभ्य महतः मुनिव्रतात् निवारयन्ती एनां उवाच ।

Pārvati had fixed her mind on the lord of the mountains (गिरिशे प्रतिसक्तं मानसं यस्याः सा–गिरिशप्रतिसक्तमानसा) and had made a determination (कृतः उद्यमः यया–कृतोद्यमा) for practising penance. Having heard this about her daughter the peace of the mind of Menā, mother of Pārvati, was disturbed. Menā believed that her delicate daughter would find it extremely difficult to perform the penance, and

wanted to dissuade her (निवारयन्ती,) from 'the path of the rigorous vow of the ascetic (महतः मुनिव्रतात्). She threw her arms round the neck of her daughter and said—

Stanza 4 : Construe—गृहेषु मनीपिता देवताः सन्ति, हे वत्से क्व तपः क्व च तावकं वपुः पेलवं शिरीषपुष्पं भ्रमरस्य पदं सहेत पतत्रिणः पुनः न।

Menā appreciates Pārvati's longing for S'ankara but suggests to her daughter a less difficult course of reaching the goal. The deities such as शची and others which are usually associated with marriage can certainly be worshipped even by staying at home, and thus be made to bring the desired object. If it is so, why unnecessarily undertake the troubles of performing the austerites, that are completely incompatible with Pārvati's delicacy ? Her body was frail and delicate, and the penance was severe and stern (the repetition of क्व points the disparity between the two things 'द्वौ क्वशब्दौ महदन्तरं सूचयतः' Cf क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः Raghu I. 2.). The शिरीष flower, very delicate (पेलव) indeed, would perhaps bear the burden of the tender foot of a bee, but surely not that of a bird. (पतति इति पतत्रिन् a bird). It would both bend and break under that weight. Is not Menā's Pārvati as delicate and tender as the शिरीष flower. ? The stanza contains दृष्टान्त अलंकार as there exists बिम्बप्रतिबिम्बभाव between the body of Pārvati and the शिरीष flower, worship of the gods at home and the foot of a bee, and lastly the unbearability of the penance and the foot of a bird.

Stanza 5 : Construe—इति अनुशासती मेना ध्रुवेच्छां सुतां उद्यमात् नियन्तुं न शशाक, ईप्सितार्थस्थिरनिश्चयं मनः निम्नाभिमुखं पयः च कः प्रतीपयेत्।

Menā however could not succeed, her daughter's will, having proved itself stronger, she could not restrain her (नियन्तुं न शशाक) from the firm resolve. There is however no wonder, that Menā was unsuccessful. For who is able to cause *to go in the opposite direction* (प्रतीपयेत्) the mind, that has made a firm resolve to win the desired object ? (ईप्सिते अर्थे स्थिरः निश्चयः यस्य तत्—ईप्सितार्थस्थिरनिश्चयं) It is as impossible as the attempt to revert the current of water running on a low-level, from its course. (निम्नं प्रति अभिमुखं निम्नाभिमुखं *in the direction* of a place on the lower level). Such attempts, in the very nature of things, are bound to fail. The stanza contains दीपक and अर्थांतरन्यास अलंकारs-दीपक *because* कः प्रतीपयेत् *is to be taken* along with प्रकृत (मनः) and the अप्रकृत (पयः) and अर्थांतरन्यास for the समर्थन of विशेष by सामान्य i. e. the nability to revert the current of water on a low level, from its course is a general phenomenon which is used here for explaining and justifying the failure of Menā's attempts. प्रतीपयेत् Denominative from प्रतीप, *which is from* प्रतिगताः आपः यस्मिन् कर्मणि.

Stanza 6 : Construe—कदाचित् मनस्विनी सा मनोरथज्ञं पितरं आसन्नसखीमुखेन फलोदयान्ताय तपः समाधये आत्मनः अरण्यनिवासं अयाचत ।

Menā's attempts, were bound to fail. However the task of Pārvati, *became a bit difficult.* Had Mena been one with her resolve, Pārvati would have easily secured the permission of her father, through her mother as young maidens are wont to do. That previlege however was denied to her. But being confident that her father, as he knew her desires (मनोरथज्ञं), would consider the question from a different view point, she begged of him through the medium of her friend who was standing by, permission to stay in the solitudes of forest (अरण्यनिवासम्). There she would carry on penance till the

acquisition of the fruit. (फलस्य उदयः फलोदयः सः अन्तः अवधिः यस्य तस्मै फलोदयान्ताय). Spirited or मनस्विनी as she was, she would either reach her goal i. e. win the love of the lord of worlds or continue practising penance indefinitely. The root याच् governs two accussatives, here पितरम् and अरण्यनिवासम् vide दुह्याच इत्यादिना द्विकर्मकत्वम् ।

Stanza 7 : Construe—अथ अनुरूपाभिनिवेशतोषिणा गरीयसा गुरुणा कृताभ्यनुज्ञा गौरी पश्चात् प्रजासु तदाख्यया प्रथितं शिखण्डिमत् शिखरं जगाम ।

Himālaya, the lord of the mountains, was pleased at Pārvati's attachment to a person worthy of her (अनुरूपः रूपस्य योग्यः (worthy) तस्मिन् अभिनिवेशः तेन तोष्टुम् शीलमस्य-अनुरूपाभिनिवेशतोषिन्). Hence with magnanimity of heart, he gave the necessary permission to his darling child (कृता अभ्युज्ञा यस्याः सा-कृताभ्यनुज्ञा) Gauri immediately repaired to the peak of the mountain that abouned in peacocks (शिखण्डिमत्), where she practised severe austerities. As a result of this, the peak came to be known among the people (प्रजासु) as गौरीशिखर ।

Stanza 8 : Construe—अहार्यनिश्चया सा विलोलयष्टिप्रविलुप्तचन्दनं हारं विमुच्य बालारुणबभ्रु पयोधरोत्सेधविशीर्णसंहति वल्कलं बबन्ध ।

A new phase in the life of Pārvati began, Delicate, though she was, she no longer remained a pet child looked after by her mother, but became a तपस्विनी putting on her body the rough bark garment (वल्कलं) that was tawny (बभ्रु) in colour like the young sun (बालारुण) (बालारुणवत् बभ्रु-बालारुणबभ्रु). It pressed too tightly against her breasts, but the close fitting (संहति

from (सं+हन्) was loosened (विशीर्ण) on account of the protuberance (उत्सेध) of the breast (पयोधरयोः उत्सेधेन विशीर्णा संहतिः यस्य पयोधरोत्सेधविशीर्णसंहति) The compound means that the close contact of the garment with Pārvati's bosom was loosened on account of the plumpness of her breasts. No more was to be seen on her body the dazzling jewel necklace that robbed the bosom of its sandle paste (विलोलाभिः यष्टिभिः (strings) प्रविलुप्तं चन्दनं येन तत् विलोलयष्टिप्रविलुप्तचन्दनम्) It was thrown away by her. तपस्विनी as she was, with a resoluteness of aim (अहार्यः निश्चयः यस्याः सा–अहार्यनिश्चया). The stanza contains पर्याय अलंकार of the second variety as defined by मम्मट at Kāvya-prakāsha X 117 ' एवं क्रमेणानेकस्मिन्पर्यायोऽन्यस्ततोऽन्यथा । Here the bosom that was the resting place of the necklace on former occassion, is no wearing वल्कल.

Stanza 9 : Construe—यथा प्रसिद्धैः शिरोरुहैः (तथा) जटाभिरपि तदाननं एवं मधुरमभूत् पङ्कजं षट्पदश्रेणिभिरेव न सशैवलासङ्गमपि प्रकाशते ।

Necklace or no necklace, Pārvati's charms remained unaltered, her face (आननं) that shone formerly, with decorated (प्रसिद्धैः) hair, (शिरोरुहैः) continued to do so even when ornaments were removed and they were matted (जटाभि-). For do we not see that the beauty of lotus (पङ्कज) shines not only when, the rows of bees (षट्पदश्रेणिभिः) hover round it, but also when it is in close contact with moss (शैवल) certainly an ugly object? Read for a similar idea Sākuntala I, 20 सरसिजमनुविद्धं शैवलेनापि रम्यं । मलिनमपि हिमांशोर्लक्ष्मलक्ष्मीं तनोति। इयमधिकमनोज्ञा वल्कलेनापि तन्वी । किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ and also Kirāta IV 23 and VII 5. The stanza contains साधर्म्येण दृष्टान्त as there exists बिम्बप्रतिबिम्बभाव between the आनन that

was formerly decked with ornamented hair and the पङ्कज along with षट्पदश्रेणि. Similarly, the आनन with जटा, has corresponding it to the पङ्कज with शैवाल.

Stanza 10 : Construe—सा प्रतिक्षणं कृतरोमविक्रियां त्रिगुणां यां मौञ्जीं व्रताय बभार, तत्पूर्वनिबद्धया तया अस्याः रशनागुणास्पदं सरागमकारि।

Pārvati's girdle was also not to be seen on her body. The place of the girdle was occupied by the rough Munja string with three threads (त्रिगुणां, Cf. मौञ्जी त्रिवृत्समाश्लक्ष्णा at Manu II 42) which Pārvati was expected to wear as she was observing the vow. This new girdle (i. e. Munja string) rough as it was, and was worn by Pārvati for that the very first time (तत्पूर्वनिबद्धया–तदेव पूर्वं यस्य तत् तत्पूर्वम्। यथा तथा निबद्धया) created horripilation (रोमविक्रियां) on her delicate body, at every moment (प्रतिक्षणं). *It was also responsible for reddening* (सरागं) the fore-pasts of her hips, that were the seat of the girdle (रसनागुणास्पदम्) which upto this time had never come in contact with anything half as hard as the Munja grass.

Note the passive construction तया......अकारि।

Stanza 11 : Construe—विसृष्टरागात् अधरात्, स्तनाङ्गरागारुणितात् कन्दुकात् च निवर्तितः करः कुशाङ्कुरादानपरिक्षताङ्गुलिः अक्षसूत्रप्रणयी कृतः।

Pārvati, young maiden as she was, used to paint her lip with red dye and apply red unguent to her bosom. Her mode of diversion was a play with a ball (कन्दुक), that at times used to strike against her breasts and become red itself (स्तनस्य अंगरागः स्तनांगरागः तै अरुणितात् स्तनांगरागारुणितात्) The form (अरुणितात् is from अरुण with the termination इतच्). But now as an ascetic, she no longer indulged in this game. Her hand was

turned away by her from the lower lip which no longer remained red, (विसृष्टः रागः यस्मात् विसृष्टरागात् अधरात्) and also from the ball. It was now employed in cutting the grass for sacred purposes. While being cut the tips of the grass used to injure her fingers (कुशानाम् अंकुराः तेषां आदानेन (plucking परिक्षताः – injured अङ्गुलयः यस्य सः). The hand was also used continously by her in counting the beads in the rosary for the sake of japa. अक्षसूत्रे प्रणयः (affection) अस्य अस्तीति–अक्षसूत्रप्रणयी which literally means a lover of the rosary of beads. This stanza too, like the 8th one contains the figure पर्याय.

Stanza 12 : Construe—महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैः अपि या दूयते स्म सा बाहुलतोपधायिनी केवले स्थण्डिले एव निषेदुषी अशेत ।

Pārvati the fondled child of Menā used to sleep, while she was at home, on a very costly bed, possessed of soft cushions. Even on such a bed tender Pārvati used to be pained (दूयते स्म) by the delicate and sweet flowers worn by her in her hair (स्वकेशपुष्पैः) but were loosened (च्युतैः) in her rollings (परिवर्तन) on the costly bed (महार्हशय्या). So delicate Pārvati was (महान् अर्हः मूल्यम् यस्याः सा महार्हा [very costly] तस्यां शय्यायां परिवर्तनम् तेन च्युतैः महार्हशय्यापरिवर्तनच्युतैः) The same princess now slept on bare earth (स्थण्डिल a raised portion of earth). This was her coach, under the canopy of the skies and where her hand served the purpose of a pillow (प्रशस्तो बाहुः बाहुलता, तां उपदधाति इति बाहुलतोपधायिनी). Pārvati led this life as it is laid down for an asectic. Read याज्ञवल्क्य III 51 स्वप्याद् भूमौ शुची रात्रौ दिवसं प्रपदैर्नयेत् । स्थानासनविहारैर्वा योगाभ्यासेन वा तथा ॥ निषेदुषी Nominative singular feminine base of the perfect participle from नि+सद् to sit (Masculine form is निषेदिवान्).

Stanza 13: Construe—नियमस्थया तया द्वये अपि द्वयम् पुनः ग्रहीतुं निक्षेपः इव अर्पितम्। तन्वीषु लतासु विलासचेष्टितं हरिणाङ्गनासु विलोलदृष्टं च। तपस्विनी who is observing a vow (नियमस्था-नियमे तिष्ठति इति, नियम is a व्रत. Read 'नियमाः शौचसंतोषतपो यज्ञहुतादयः') must abandon passionate glances, witching smile and sportive dances. A rigrous life is laid down for her. Pārvati was observing it true to the letters. The sportive movements (विलास एव चेष्टितम् विलासचेष्टितम्) and the tremulous glances (विलोल दृष्टम्) which she always possessed upto that time, were no longer with her. She parted with them, however not for ever, but with the intention of receiving them back (पुनः ग्रहीतुम्) after her vow. They were placed as a deposit (निक्षेप) with the creepers and female deer, the former being the fit abode for the sportive movements, and the latter for the tremelous glances. Read for a similar idea Raghu VIII 59. कलमन्यभृतासु भाषितं कलहंसीषु मदालसं गतम् । पृषतीषु विलोलमीक्षितं पवनाधूतलतासु विभ्रमाः ॥ The figure of speech in this stanza is उत्प्रेक्षा as indicated by the word इव 'as it were' पार्वती entrusted the two i. e. the विलासचेष्टितं and विलोलदृष्टं as a deposit to the two i. e. लता and हरिणाङ्गना as though. The past passive participles चेष्टितं *and* दृष्टं *mean* चेष्टनम् *and* दर्शनम् *respectively, in keeping with* 'नपुंसके भावे क्तः'

Stanza 14 Construe—सा अतन्द्रिता स्वयं घटस्तनप्रस्रवणैः वृक्षकान् वर्धयत्, प्रथमाप्तजन्मनां येषां पुत्रवात्सल्यं गुहः अपि न अपाकरिष्यति ।

In the solitude of the forest, Pārvati reared some plants, that blossomed on the mountain. Unwearied (अतन्द्रिता) as she was, she nursed them by pourings (प्रस्रवण) of water from the jars that were, like breasts, very plump. She did this

work with motherly care. She was more affectionate towards them than towards her own son गुह, as they were her first children. Even गुह who was flesh of her flesh and bone of her bone would not set aside (न अपाकरिष्यति) her motherly love (पुत्रवात्सल्यम्) for them. (घटस्तनप्रस्रवणैः घटः एव स्तनः तस्य प्रस्रवः तैः) which means by the pourings of water from her breast-like jar. Like the plants गुह also would be reared on the flow of milk coming from the jar-like breasts of Pārvati. Vide for a similar idea, " यो हेमकुम्भस्तननिःसृतानां स्कन्दस्य मातुः पयसां रसज्ञः" Raghu II. The beautiful scene of the young maidens watering the plants is of frequent occurence in the writings of Kālidasa and other Sanskrit poets Read रघु I, 51 and शाकुन्तल Act I. गुह is Kumāra or Kārtikeya, so called because he was reared in a cave (गुहावासात् गुहोऽभवत्) or 'one who protects the army' .गूहति रक्षति सेनाम् । वृक्षकान्—Plants अल्पार्थे कप्रत्ययः ।

Stanza 15: Construe—अरण्यबीजाञ्जलिदानलालिताः हरिणाः च तस्यां तथा विशश्वसुः यथा तया कुतूहलात् तदीयैः नयनैः, पुरः (वर्तमानानां) सखीनां लोचने अमिमीत ।

The deer fondled with gifts (dāna) of cavity-fuls of forest corn trusted (वि+श्वस्-perfect 3rd person plural विशश्वसुः) Pārvati to such an extent (तथा) that (यथा) Pārvati measured the eyes of her friends standing in front of her (पुरः) with (i. e. by bringing them near) those of the deer. It is difficult to see why Pārvati's friends (सखीनां and not दासीनां) should not be regarded as those that had beautiful eyes. The objection that there is greater point in पार्वती's being regarded as possessed of beautiful eyes, rather than her friends is not convincing enough. Why not credit Pārvati's friends who must have been worthy of her in all respects, with the possession

of beautiful eyes. The temptation to compare their eyes with those of the deer, naturally, must have been irresistible to पार्वती. Besides, पार्वती comparing **her** eyes with those of the deer, detracts from the amount of trust the deer could be regarded as reposed in her, as against the interpretation, where पार्वती is understood as comparing **her friends' eyes** with those of the deer. Pārvati won the confidence of the deer to so great an extent, that even when the deer were made to stand close to the friends and not merely in the presence of the friends, the deer were not frightened. They went through the whole process of comparison,—a physical one—without being disturbed in the least, to say nothing of the point that Pārvati was herself observing a vow and therefore there was a lesser probability of her compairing **her own** eyes with those of the deer. अरण्ये भवानाम् बीजानाम् अञ्जलयः तेषां दानेन लालिताः तया लोचने अमिमीत is a passive construction.

Stanza 16 : Construe—कृताभिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीम् अधीतिनीं तां दिदृक्षवः ऋषयः अभ्युपागमन्; धर्मवृद्धेषु वयः न समीक्ष्यते।

The stanza gives a discription of a few essentials of the day-to-day programme of the way Pārvati practised the vow she undertook. To ensure purity of body, Pārvati took her bath (कृतः अभिषेकः – स्नानम् – यया). For securing purity of mind, she next offered oblations to the sacred fire (हुतः जातवेदाः यया सा तां हुतजातवेदसम्). While observing a vow, there is little surprise that she had only a bark (त्वक्) as her upper garment (उत्तरासङ्गः). Finally to secure purity of soul (आत्मशुद्धि) she used to complete her study of the sacred texts–अधीतम् अस्याः इति अधीतिनी. A faithful observance of this ' time-table ' continued for a few days, won for Pārvati a reputation great enough to attract sages, who approached her, presumably in a rever-

ential attitude. In the domain of piety or of the observance of duty (dharma), the vulgar distinction of young and old, junior and senior, counts not. That was why the otherwise experienced, old sages did not think it below their dignity to approach Pārvati. As is Kālidāsa's wont, he seizes the opportunity to strengthen the specific instance of Pārvati in this context, by a generalisation, in the last line, ' in regard to those that are senior in point of the observance of duty, age is not taken into account (at all)—thus making the stanza under consideration an instance of अर्थान्तरन्यास of the सामान्येन विशेषस्य समर्थनम् type. Reverence towards one worthy of it, irrespective of age or sex, is one of the vital factors of the culture of Sanskrit writers of note. There are thus a number of versions of the idea embodied in the last line of the stanza: तेजसां न वयः समीक्ष्यते Kālidāsa, in Raghuvam'sa XI, शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां–गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ।—Bhavabhuti, in उत्तररामचरितम् Act IV, 11......अगृतजिह्ममतिश्चरितैर्मुनीनधरय-न्शुचिभिः । रजयांचकार विरजाः स मृगान् कमिवेशतेरमयितुं न गुणाः । Bharavi in किरातार्जुनीयम् VI, 24. Outside the domain of belles letters, Manu, the law-giver also expresses the same idea in न तेन वृद्धो भवति येनास्य पलितं शिरः । यो वै युवाप्यधीयानस्तं देवाः स्थविरं विदुः ।

Stanza 17 : Construe—विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैः अभीष्टप्रसवार्चितातिथि नवोटजाभ्यन्तरसंभृतानलं तत् तपोवनं च पावनं बभूव ।

As a result of the austerities of Pārvati that penance-grove became sanctifying (पावयति इति–पावनम्). The beasts that were born enemies of each other gave up their previous malice (मत्सर). Thanks to the trees, Pārvati honoured the guests who visited that ās'rama with the desired

produce of the same (i. e. 'trees). The fire was well kept (संभृत) inside i. e. under the roof of a new hut-*specially erected for the purpose.* विरोधः येषां वर्तते ते विरोधिनः । तै विरोधिभिः सत्त्वैः-प्राणिभिः-उज्झितः पूर्वः मत्सरः यस्मिन् तत् (तपोवनम्). द्रुमैः + अभीष्ट...तिथि is a case of a सापेक्ष समास the two words constituting one expression in point of sense. अभीष्टः प्रसवः तेन अर्चिताः (संमानिताः) अतिथयः यस्मिन् तत् (तपोवनम्) । नवः उटजः तस्य अभ्यन्तरे सम्यक् भृतः अनलः (fire) यस्मिन् तत् (तपोवनम्) । Though a literal rendering of the second line would suggest that the guests who paid a visit to the penance grove, were entertained by the trees, the meaning that is intended to be brought out by the poet is that **Parvati (Kartri)** received the guests and treated them hospitably,—only, in this respect, she was **helped** immensely **by the trees** which thus were the means **(Sādhana)** at Pārvati's disposal.

The idea of beasts in the forest giving up their natural antipathy, under the influence of the presence of a magnanimous person, is of common occurence in Sanskrit literature. Thus Bāna in his description of Jābāli's hermitage says 'अत्र हि शाश्वतिकमपहाय विरोधं......' etc.

Stanza 18: Construe—यदा तावता पूर्वतपःसमाधिना काङ्क्षितं फलं लभ्यं न अमंस्त तदा स्वशरीरमार्दवम् अनपेक्ष्य सा महत् तपः चरितुं प्रचक्रमे ।

The penance that Pārvati practised brought hosts of admiring sages to her āsrama, no doubt. But she did not succeed in winning her heart's cherished desire. Disregarding the 'softness' (मार्दवम्) of her body, she therefore, started (प्र+क्रम् perfect third person singular) practising a **mightier** (महत्=महत्तरम्) penance. Though Kālidāsa has not stated in as many words, it is easy to see that Pārvati was one who

believed in the truth of the adage 'effort unending' (निर्वाहः प्रतिपन्नवस्तुषु). She could know no rest till the objective was secured. अमंस्त - aorist, third person singular from मन्.

Stanza 19 : Construe—कन्दुकलीलया अपि क्लमं या ययौ तया मुनीनां चरितं व्यगाह्यत; ध्रुवम् (अस्याः पार्वत्याः) वपुः काञ्चनपद्मनिर्मितम् प्रकृत्या मृदु च ससारम् एव च ।

Before Pārvati took to penance, she used to be fatigued (क्लमं ययौ) even by reason of her playing with the ball. Resolute as she was, she now immersed herself into the life of ascetics. The construction is passive 'by her the life of the sages was plunged into.' The poet satisfies the sceptics, by resorting to a fancy (उत्प्रेक्षा) : indeed (ध्रुवम्) the body of Pārvati must have been fashioned out of a golden lotus—which alone accounts satisfactorily for the curious combination of delicacy and toughness that was manifested by her. It is possible to have the finest possible thread of gold (मृदुत्व) yet gold is one of the most enduring metals. The 'softness' of Pārvati's body causing her fatigue even after sporting with the ball is not incompitable with her toughness that carried her through the severe penance she had started. ससारम्—lit., possessing **essence,** i. e. strength, therefore 'tough'.

Stanza 20 : Construe—शुचौ, चतुर्णाज्वलतां हविर्भुजां मध्यगता शुचिस्मिता सुमध्यमा (पार्वती) नेत्रप्रतिघातिनीं प्रभां विजित्य अनन्यदृष्टिः (सती) सवितारमैक्षत ।

The first शुचि in the stanza is the same as ग्रीष्म or summer. The other in the compound शुचिस्मिता lit., is 'pure' but here 'charming.' Occasionally, Kālidāsa appears to be striving after alliteration. The stanza under consideration is a convin-

cing instance of this tendency on his part. शुचौ शुचिस्मिता मध्यगता सुमध्यमा are not accidental combinations of words. The stanza deals with the particular kind of penance called पञ्चाग्निसाधन that Pārvati practised during summer. With fires to her right and left, a fire behind her and one in front of her she kept on gazing at the sun, with her eyes directed towards nothing else. Others might have had their eyes dazzled by the burning lustre of the sun, if not actually hurt. But Pārvati had scored over that (नेत्रप्रतिघातिनीं प्रभां विजित्य). The sun is regarded as the fifth fire in this पञ्चाग्निसाधन. During the season that the sun is at its hottest, the penance is practised, the rigour of it is, therefore, easily understood. For the identity between the Sun and fire vide 'अग्निः सविता सवितैवाग्निः' from the scriptures. सविता—from सु to impel, is literally the impeller and refers to the goading or urging activity of the sun, especially after the night is over. Humanity that rests itself during nocturnal hours, is made to resume its duties in all freshness and vigour, by the sun immediately after its rise. In Rigveda सवितृ is one of the five solar deities, the other four being मित्र, विष्णुः पूषन् and सूर्य. A play on the root Su, to impel is a common feature of the hymns addressed to savitri. In the stanza under consideration सवितृ=सूर्य=sun. नेत्रे प्रतिहन्तुं शीलं यस्याः सा नेत्रप्रतिघातिनी । न अन्यस्मिन् दृष्टिः यस्याः सा अनन्यदृष्टिः ।

Stanza : 21 Construe—सवितुः गभस्तिभिः तथा अतितप्तं तदीयं मुखं कमलश्रियं दधौ । अस्य दीर्घयोः अपाङ्गयोः केवलं श्यामिकया शनैः शनैः पदं कृतम् ।

Pārvati's face thus heated intensely by the rays of the Sun (गभस्ति–गो ह्येयवर्गः तं बभस्ति, दीपयति इति), instead of suffering in

any way, appeared all the more to advantage, even as does a lotus shine brightly and beautifully when in contact with the rays of the sun. The 'tough'ness of Pārvati stood her in good stead, except, however, in one respect. Dark colour (श्यामिका) made its appearance, though by slow degrees (शनैः शनैः) in the long corners of her eyes. That was the only respect in which Parvati yielded to some extent to the intensity of the powers in Nature (here, the sun's burning heat). But even there, it was somewhat of an uphill task, for the sun's rays to secure a victory over Parvati. With her, the usual 'I came, I saw, I conquered' of the sun's rays failed. Not without a long struggle, (शनैः शनैः) was it, that they could make themselves felt by Pārvati, leaving dark marks in the corners of her eyes. This however, did not mean Pārvati's giving up the task she had undertaken. श्यामिकया पदं कृतम् a passive construction, the corresponding active voice would be श्यामिका (शनैः शनैः) पदं कृतवती । Possession of wide eyes, or corners of eyes with Sanskrit poets, is a sign of beauty.

Stanza · 22 Construe—तस्याः किल पारणाविधिः केवलम् अयाचितोपस्थितम् अम्बु रसात्मकस्य उडुपतेः च रश्मयः बभूव, वृक्षव्यतिरिक्तसाधनः न ।

All this while that Pārvati was observing a vow, she was observing a fast. The formal conclusion or termination of the fast, or breaking of the fast, पारणाविधि. was no elaborate affair with Pārvati. Only (केवलम्) water and that too unsought (अयाचित) and the rays of the lord (पति) of constellations (उडु—derived as उ क्रोधं डीयते, उना शंभुना डीयते वा) i. e. of the moon served her purpose, Without exaggeration, therefore, it can be said that the पारणाविधि had no extraneous (व्यतिरिक्त) means, except those which the trees depend on for their

subsistence. The cool rays of the moon exercise a favourable influence on the growth of trees (the moon is thus also called ओषधीपतिः); and the other essential, helping trees grow is water, which is not sought with any special pains. वृक्षाणां वृत्तिः तस्याः व्यतिरिक्तं साधनं यस्मिन् सः। रस is nectar and the moon is said to be having nectar as the essence, for the reason that the rays of the moon are regarded as being made up of nectar (रसः आत्मा यस्य स रसात्मकः). सुधांशुः, the nectar-rayed one, is in fact a synonym of चन्द्रः.

Stanza 23 : Construe—द्विविधेन (or विविधेन) नभश्चरेण इन्धन-संभृतेन वह्निना च निकामतप्ता (सा) तपात्यये नवैः वारिभिः उक्षिता (सती) भुवा सह ऊर्ध्वगम् उष्माणम् अमुञ्चत् ।

The preceding three stanzas (20–22) described the austerities Pārvati practised during Summer. The poet, next turns to a detailed account of what Pārvati did or experienced (stanza 23) in the rainy season. At the end of the hot season (तपस्य ताप प्रधानस्य—ग्रीष्मर्तोः अन्ते) i. e. on the advent of the rainy season, Pārvati extremely heated by the two—fold fire, the one that was built up (संभृत) of fuel (इंधन) (in fact there were four such, and if the number is to be stressed, it would appear that विविधेन is a better reading than द्विविधेन) and the other that moved in the sky i. e. the sun, was sprinkled over by fresh water and gave forth vapour (उष्माणम् अमुञ्चत्) that went up in the air. The poet very aptly likens Pārvati, thus characterised, with the earth heated during summer, and giving forth vapour on the first contact with showers of rain after a long period of time. The figure in the stanza, however, is सहोक्ति, the idea being expressed as 'Pārvati' along with the earth (सह), gave forth vapour.

Stanza 24 : Construe—प्रथमोदबिन्दवः पक्ष्मसु क्षणं स्थिताः, ताडिताधराः, पयोधरोत्सेधनिपातचूर्णिताः, वलीषु स्खलिताः चिरेण तस्याः नाभिं प्रपेदिरे ।

The stanza is devoted to a detailed account of something like a regular journey that the drops of fresh water (in the beginning of the rainy season) completed after having fallen on Pārvati's head. Immediately after falling on the head, they were caught up in the rich eye-lashes (sign of beauty) of Pārvati. Having escaped from there they fell on and beat her lower-lip, the next obstacle in their way, downwards. This was by no means the last or even the last but one stage in the journey of the drops of water. Their next encounter was with the protuberant breasts of Pārvati. It may be noted **en passant**, that पयोधरयोः उत्सेधः, protuberance of the breasts is only a Sanskritism for उत्सेधयुतौ पयोधरौ. That the drops of water should have got themselves shattered into particles(चूर्णिता) due to this falls, need occasion no surprise. Such of the particles as could persist proceeded along the (three) folds on the belly (of Pārvati, another sign of feminine beauty as Sanskrit poets conceive it (Read ' मध्येन सा वेदिविलग्नमध्या । वलित्रयं चारु बभार बाला ।' as Kālidāsa has himself described this trait of Pārvati's beauty, at Kumārsambhava, I, 39). Slipping along the folds, they reached after a long enough period of time (**chirena**) the navel, which the commentator tells us was deep and kept the drops of water that reached it, imprisoned.

The stanza is an instance of the पर्याय अलंकार, so beautiful as to have been quoted by the author of साहित्यदर्पण in his treatment of that figure (for the definition of the figure, refer to notes on stanza...24 Canto IV). पयोधरयोः उत्सेधः तत्र निपातः तेन चूर्णिताः—पयो...चूर्णिताः ।

Stanza : 25 Construe—निरन्तरासु अन्तरवातवृष्टिषु अनिकेतवासिनीं शिलाशयां तां महातपःसाक्ष्ये स्थिताः क्षपाः तडिन्मयैः उन्मिषितैः व्यलोकयन् इव।

The rainy season continued gaining in strength and so did Pārvati's penance. She had no house to dwell in (as she wilfully had given it up अनिकेतवासिनी). She *slept on a slab* of stone. Meanwhile the sky continued pouring incessant (निरन्तर) showers of rain, down on earth, interspersed by (a liberal amount of) gales of wind. अन्तरे वाताः यासां ताः अन्तरवाताः च ताः वृष्टयः च तासु अन्तरवातवृष्टिषु । Undeterred, the resolute young girl was carrying on the observance of her vow. There were only Nights (personification) who acted as witnesses (साक्ष्ये स्थिताः)-as eye-witnesses *to* this singular performance of austerities. The witnessing ladies (Nights) had for *their eyes, as though.* (*lit, for the openings of their eyes,* उन्मिषित) the flashes of lightning. The figure of speech in the stanza is evidently उत्प्रेक्षा as the Nights, who normally cannot be regarded *as perceiving anything are fancied to be doing* so, as though, with eyes in the form of flashes of lightnings, by which they are characterised during the rainy season. उन्मिषित past passive participle from उत्+मिष् to open, used in accordance with नपुंसके भावे क्तः, a glance, act of looking. महत् च तत् तपश्च तस्य साक्ष्यम्-तस्मिन् । साक्ष्य is a disinterested watching of an event. क्षपा (क्षपयति चेष्टाम्)-Night.

Stanza 26: Construe—उदवासततपरा, परस्पराक्रन्दिनि पुरः विप्रयुक्ते चक्रवाकयोः मिथुने कृपावती, सा अत्यन्तहिमोत्किरानिलाः सहस्यरात्रीः निनाय।

सहस्य is the पौष month of the Hindu calender,so called as it is the coldest and thus the **best suited to give men**

strength (सहस्) or energy सहसि साधुः सहस्यः । Pārvati spent (निनाय) the nights of this month, which were full of winds that scattered about snow, excessively (अत्यन्तं हिमम् उत्किरन्ति तादृशाः अनिलाः यासु ताः), being bent on staying in water (उदके वासः, तस्मिन् तत्परा, क being dropped according to 'पेषं वासवाहनधिषु च ।'). Though herself facing these inclemencies of weather, Pārvati did not give up her inherent kindness towards those who stood in need of it. All the time she stood in the cold (benumbing) water, she was full of pity towards the pair of the chakravāka birds, piteously crying for each other, as they (imagined they) were separated from each other. The चक्रवाक is a species of birds, which according to Sanskrit poets typifies conjugal love, thwarted as a rule by the arrival of night. The male and the female of the species are actually separated by just a leaf or a petal, but they imagine themselves to be legues and leagues away, oblivious of the real state of things, and keep on crying out for each other.

Stanza 27 : Construe—निशि पद्मसुगन्धिना प्रवेपमानाधरपत्रशोभिना मुखेन सा तुषारवृष्टिक्षतपद्मसंपदाम् अपाम् सरोजसंधानम् अकरोत् इव ।

A पद्मिनी (best of the classes of beautiful ladies) that Pārvati was, she was possessed of a breath as fragrant as that of a lotus. That is why the poet refers to her face as that which was as fragrant as a lotus (पद्मवत् सुगन्धिना मुखेन). Another point to be noted is that the face was appearing beautiful (शोभिना) on account of the leaf in the form of the lower lip which was excessively (प्र) throbbing (वेपमान) due to the extreme cold of the season. Putting together the facts, therefore, that (a) Pārvati's face was like a lotus in appearance as well as (b) in regard to its fragrance and that (c) the

lower lip that was exceedingly tremulous, there, could be regarded as a leaf [that quivers so very much], Kālidāsa fancies (उत्प्रेक्षा) that thus equipped, Pārvati effected (अकरोत्) a putting together (सम्–धानम्) as though, of the waters (अपाम्) *and the lotuses, a regular wealth of which the waters had* lost due to the destruction wrought by the shower of snow at night time. The idea is that though the waters had lost all other lotuses along with the leaves thereof, they had their loss more than made good, in so far as, there was in the midst of them a lotus of lotuses (the face of पार्वती who stood in the waters) in full possession of its inherent fragrance; and not without its highly tremulous leaf (the lower quivering lip of पार्वती). प्रवेपमानः अधरः एव पत्रम् (metaphor) तेन शोभितुं शीलं यस्य (ताच्छील्येणिनिः) तेन प्रवेपमानाधरपत्रशोभिना । तुषारस्य (snow) वृष्टया क्षता (नष्टा) पद्म–संपत् यासां–तासां तुषारवृष्टिक्षतपद्मसंपदाम् (अपाम्) । अपां सरोजसंधानम् in this case the ·is restoration of lost lotuses to the waters.

Stanza 28 : Construe—स्वयंविशीर्णद्रुमपर्णवृत्तिता हि तपसः पराकाष्ठा; तया पुनः तत् अपि अपाकीर्णम्, अतः प्रियंवदाः पुराविदः ताम् अपर्णा इति च वदन्ति ।

The way that Pārvati practised her rigorous austerities during the three seasons (the hot, rainy and cold) has been described so far. The present stanza refers to the utter privation that Pārvati subjected herself to, all these months. The state of (ता) maintaining (वृत्ति) oneself on the leaves of trees (द्रुमपर्ण) fallen (विशीर्ण) of their own accord (स्वयम्) is acknowledged on all hands as the veriest limit (काष्ठा) of austerities. By Pārvati, again, even that was cast away—she did not partake even of the leaves of trees falling down as a

matter of course (स्वयम्). On this account (अतः) the experts in the sphere of matters of old, who speak agreeably (प्रियंवदाः), call her Aparnā. It has at once to be admitted that प्रियंवदाः has here no propriety, especially when we remember that the same author has **significantly** named the vivacious friend of his immotal heroine of S'ākuntala, प्रियंवदा [अतः खलु प्रियंवदासि त्वम्—after stanza 20 Act I शाकुन्तलम्]. Matters are in no way improved if प्रियंवदां is regarded as the reading, qualifying तां (पार्वतीम्) One rather expects some expression of the nature of यथार्थवक्तारः qualifying पुराविदः.

स्वयं विशीर्णैः द्रुमपर्णैः वृत्तिः – तस्या भावः । ' प्रियं वदंति इति प्रियंवदाः । —the anuswāra on the second syllable being accounted for by ' अर्हद्विषदजन्तस्य मुम्.' Kālidāsa is pretty fond of pressing derivation of words into his own service. न पर्णम् (अपि) अस्याः (भक्ष्यत्वेन विद्यमानम्)—अपर्णा. In fact, the Purāna literature regards अपर्णा as the name of a sister of Pārvati's (मेना च सुषुवे तिस्रः कन्या योगवतीस्ततः । उमैकपर्णा ऽ पर्णा च तीव्रव्रतपरायणाः—मत्स्य-पुराण, 3, 8). That does not seem to matter from the view point of Kālidāsa, who gives Pārvati another name yet viz. अपर्णा (the others being पर्वतस्य अपत्यं स्त्री पार्वती, and उमा—as she was called, when मेना, her mother, prohibitted मा॒ प्रतिषेधे —her from practising penance, or tried to do so.). Cf other such derivations in कुमारसंभव I, 26. यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा । तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥ Raghuvamsa IV, 12. राजा प्रकृतिरञ्जनात् । and क्षतात् किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः this latter from रघुवंश II, 53.

Stanza 29 : Construe—एवमादिभिः मनैः मृणालिकापेलवं स्वम् अङ्गम् अहर्निशं ग्लपयन्ती सा, तपस्विनां कठिनैः शरीरैः उपार्जितं तपः दूरम् अधश्चकार ।

The stanza is intended to sum up the austenties practised by Pārvatı. She caused her body, delicate (पेलव) like the small (क-अल्पार्थे कः) lotus-stalk (मृणाली) to be reduced (ग्लपयन्ती present participle from the causal of ग्लै) by vows such as have been so for described. But while so causing her body to be reduced, she achieved what many others, better equipped physically, could not. She left far behind (lit. below अधः), that is, she far surpassed the austerities, *secured (उप + अर्ज्—p. p. p. उपार्जितम्) by the ascetics with their tough* bodies (कठिनै शरीरैः). In effect, the frailness of Pārvati's body was no obstacle in her way. Even the professional ascetics were beaten by her, on their own ground. अहः च निशा च अहर्निशम् is a समाहारद्वन्द्व.

Stanza 30 : Construe—अथ अजिनाषाढधरः प्रगल्भवाक् ब्रह्ममयेन तेजसा ज्वलन् इव काश्चित् जटिलः शरीरबद्धः प्रथमाश्रमः यथा तपोवनं विवेश।

अथ—After Pārvati had surpassed other asetics in practising ansterities, as indicated in the previous stanza. From this stanza onwards, the interest of the story deepens. For, a certain (person), holding in his hand a staff of the wood of the **palas'a** tree (आषाढधरः—आषाढस्या धरः, धरतीति धरः) and having deer-skin (अजिनस्य कृष्णमृगचर्मणः धरः), and matted hair (जटिल), *quite confident (प्रगल्भ) of his (powers of) speech,* burning as though with the lustre full of (i. e. the result of) the study of sacred literature, and thus resembling the first stage of human life (according to the Dharmashastra of the Hindus) viz, **brahmacharyaasrama** endowed with a body or incarnate (बद्धं शरीरं येन, बद्धशरीरः, also शरीरबद्धः according to ('वाहिताग्न्यादिषु पाठात्साधुः।',) entered, without any previous intimation being given, and therefore quite suddenly or

Well disposed, that is thoroughly courteous, (अतिथिषु साध्वी आतिथेयी) towards visitors that Pārvati was, she went forth (प्रति+उद्+इ perfect 3rd person singular प्रत्युदियाय) to receive him with a worship (सपर्या=पूजा) preceded by great regard for him. The incident that an ascetic like Pārvati should have been very particular in offering a welcome to a **Brahmachari guest**, need cause no surprise. For; even in the case of those that have their minds firmly established (निविष्ट) *in equality* (साम्य) *and who thus are not expected to make* any distinction between an individual and an individual or between a thing and a thing—there **are** activities (क्रियाः) marked by extreme respect (अतिगौरवाः) towards those that are possessed of excellent forms. साम्ये निविष्टचेतसाम् is a सापेक्ष समास—साम्ये निविष्टं चेतः येषाम् तेषाम् । वपुष विशेषः-वपुर्विशेषः is a Sanskritism for विशिष्टवपुः and further विशिष्टवपुष्मान् (पुरुषः) Cf अतिथिविशेष—'by no means an ordinary guest: an exceptionally great visitor. That handsomeness is a great force and the possession of it at once distinguishes a person from the rest is an idea commonly held by Sanskrit writers. A physically handsome person is his own recommendation, that is what Sanskrit writers believed. The figure of speech in the stanza, is evidently. (विशेषस्य सामान्येन समर्थनम् type of) अर्थान्तरन्यास.

Stanza 32: Construe—विधिप्रयुक्तां सत्क्रियां परिगृह्य, क्षणं च परिश्रमं नाम विनीय, उमाम् ऋजुना एव चक्षुषा पश्यन्, अनुज्झितक्रमः सः वक्तुं प्रचक्रमे ।

The visitor having accepted the welcome offered in keeping with the rules laid down in that connection by the **s'astra** (विधिप्रयुक्ता) and feigned to have removed his fatigue (नाम

idiomatically used to mean 'feignedly') as in fact, fatigue there was none, looking at Umā with just a straight eye, (ऋजुना एव चक्षुषा) proceeded to speak to her, without giving up decorum (क्रमः).

ऋजु चक्षुः is an eye that looked at Pārvati without any gallantry, or hint of amorous or sexual feeling, as would become a ब्रह्मचारिन्. There was nothing like an embarassment that the visitor felt.

क्रम is literally 'order,' but here is practically the same thing as देशकालपरिस्थितिविषयक ज्ञानम्–**'propriety'** or **'decorum'.** Feigning that there was fatigue and then making an attempt at removing the same, was quite necessary as S'ankara was disguised as a **brahmachāri,** and had to keep up the show that he came from a distance.

Stanza 33 : Construe—अपि नियार्थं समित्कुशं सुलभम्, अपि जलानि ते स्नानविधिक्षमाणि, अपि स्वशक्त्या तपसि प्रवर्तसे,–शरीरं खलु आद्यं धर्मसाधनम् ।

The portion beginning with this stanza, upto the 83rd, both inclusive, is most interesting, and illustrative of the great mastery with which Kālidāsa builds up his dialogues. Along with S'ākuntalā V, Raghuvamsam II, with the conflict between S'ākuntala and Dusyanta in the former, and the opposed views put forth by S'ankara's servant निकुम्भ in the form of a lion, and King Dilipa, **K'satriya** every inch of him, in the latter, Kumāra V, 33–83 is justly pointed out as proof of the great powers the author evidently had in investing a situation with life. The reader feels, he is listening to a conversation actually taking place between two parties, conversation that becomes part of his personal experience.

The visitor was aware of **Karma**. So after resting himself for a while he began making courteous inquiries of the host-Pārvati. Even a stranger could see, she was practising austerities. *There could have been no other natural query and* none more polite than the one, the **Brahmacharin** is making. अपि standing at the beginning of a sentence has an interrogative force. Were the sacrificial fuel (समिधः) and kusa grass easily available to the host ? And did the waters prove to be suitable quite for her bath ? Was she not over-exerting herself in the practice of austerities ?—Suppossing she did, which more probably than not, she did not, it was as well stated, rather frankly 'body is the foremost means for the performance of duty.' Kālidāsa makes all his characters facing situations similar to the one, that the ascetic was, begin their *queries, by making the speakers ask about the general well-*being of the other party, Cf रघुवंश V, 4-10.

(अप्यग्रणीर्मन्त्रकृतामृषीणां कुशाग्रबुद्धेः कुशली गुरुस्ते । etc

Stanza 34 : Construe—अपि त्वदावर्जितवारिसंभृतं आसाम् वीरुधां प्रवालम् अनुबन्धि, यत् चिरोज्झितालक्तकपाटलेन ते दन्तवाससा तुलाम् आरोहति ।

त्वया आवर्जितं वारि तेन संभृतम्—produced (*संभृत fed or* supported) by water poured or sprinkled over by you. विरुध्—is a creeper-वीरुधाम्, therefore-of the creepers. अनुबंध + इन् (possesive)=अनुबन्धि-having a bond that follows something gone before, therefore, continuous. दन्तवासस् lit., is the cover (garment) of teeth *i. e. the (lower) lip.* चिरम् उज्झितः अलक्तकः येन (तथापि) पाटलेन red even though it has given up the use of red lac-dye since long.

The ' क्रमउज्ञत्व ' is amply manifested by the stranger to the hermitage. After queries that concerned the host directly or

stanza in the present, the speaker is very keen on subtly flattering the person addressed : 'Oh lotus eyed one—the deer who by their highly tremulous eyes, reach or attain, similarity with your eyes'. The usual relation between the eyes of a beautiful girl and those of the deer viz; the उपमेय—उपमानभाव, is in the present instance topsy-turvied. Pārvati's eyes are the standard (उपमान), which the eyes of the deer (उपमेय) reached, by their tremulousness. The figure, therefore, in the stanza is (व्यतिरेक where the उपमेय surpasses the उपमान) [For definition of the same read उपमानाद्यदन्यस्य व्यतिरेकः स एव सः।' काव्यप्रकाश X 105 मम्मट]

Stanza 36 : Construe—(हे) पार्वति, पापवृत्तये रूपं न इति यत् उच्यते (तत्) अव्यभिचारि वचः, तथाहि, (हे) उदारदर्शने ते शीलं तपस्विनाम् अपि उपदेशता गतम् ।

Even supposing that the complimentary references in the preceding stanzas were lost upon the person for whom they were intended, the young student of Veda, steadily progresses saying, the statement which is (often) made, 'oh Pārvati, that beauty (of form or body) does not lead to a sinful conduct is without an exception (अ–व्यभिचारि न व्यभिचरितुं शीलं यस्य)—i. e. absolutely true. For (तथाहि), *oh you of noble* appearance, your character has been an object-lesson (उपदेशता–lit, the state of being an instruction) to the ascetics.' The words roll two compliments into one—that for beauty and that for character. The stanza illustrates the (सामान्यस्य विशेषेण समर्थन type of) अर्थान्तरन्यास. That physical handsomeness and noble conduct go hand in hand is a favourite idea to which Sanskrit poets refer so often न तादृशा आकृतिविशेषा गुण-विरोधिनो भवन्ति। Sākuntala Act IV before stanza 1. न ह्याकृतिः सुसदृशी

विजहाति वृत्तम्–मृच्छकटिक Act IX, 16. भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य । उत्तररामचरितम् Act IV between stanzas 20 and 21. This is in direct opposition to Goldsmith's 'Handsome is that handsome does.'

Stanza 37 : Construe—एष महीधरः सान्वयः विकीर्णसप्तर्षिबलि–प्रहासिभिः दिवः च्युतैः गाङ्गैः सलिलैः तथा न पावितः, यथा त्वदीयैः अनाविलैः चरितैः (पावितः) ।

The tribute to the noble conduct of Pārvati continues Her father, the mighty Himālaya has not been sanctified to such an extent by the waters of the Ganges falling from heaven and smiling brightly, thanks to the material of worship (बलि), such as flowers etc thrown into them by the seven sages, as by the pure (आविल–turbid अनाविल–not turbid, pure) conduct of Pārvati. विकीर्ण· सप्तर्षीणां बलिभिः प्रहासिभिः । The river Ganges with her holy waters did not sanctify the mountain Himālaya, through its association with the latter so much as did the daughter of Himalaya, absolutely pure in her conduct. सान्वय–अन्वयेन सहितः । अन्वयः is what goes after, or follows, the line of descendants also 'family,' but here the line is that of ancestors, i. e the father, grandfather etc, of Himālaya according to some It is safest to render अन्वय by a line [of persons hailing from the same family.]

Stanza 38 : Construe—(हे) भाविनि, यत् मनोनिर्विषयार्थकाममया त्वया एकः एव प्रतिगृह्य सेव्यते, अनेन धर्मः सविशेषम् त्रिवर्गसारः अद्य मे प्रतिभाति ।

According to the view of life that obtained in those ancient days, a human being had four goals to achieve धर्म, अर्थ, काम and मोक्ष. Of these the fourth (मोक्ष or liberation) may be dropped

while considering the life related to this world, **terra firma** emphasising the **practical** side of it. Thus three goals are left for consideration–Duty (धर्म), Wealth (which is to be won अर्थ) and (satisfaction of carnal) Desire (काम). This is the group of three or त्रिवर्ग. The speaker is finally convinced regarding the fact, that धर्म, particularly (सविशेषम्) is the best (essence-सार) of the lot-not so much on any other account, but because of this (अनेन) that by Pārvati was it being followed, having been first picked up (परिगृह्य) or accepted, with her mind that gave no scope at all to अर्थ and काम, and followed it thus to the exclusion (एक एव) of the other two. If Pārvati rejects अर्थ and काम, she must have excellent reasons for doing so and people of the sort of the visitor would better conclude that धर्म alone was the best of the three, from that day (at least अद्य), if they knew that not before.

मनसः निर्विषयौ (without sphere or scope or objects) अर्थस्य कामश्चेति अर्थकामौ यस्याः सा । तया । भाविनि—oh you of good thoughts or feelings (भाव) भामिनि—oh fortunate one (भाम= सौभाग्य). It is difficult to decide, which one is the better of the two readings.

Stanza 39 : Construe—आत्मना प्रयुक्तसत्कारविशेषं मां परं संप्रतिपत्तुं न अर्हसि । यतः, (हे) संनतगात्रि, मनीषिभिः सतां संगतं साप्तपदीनम् उच्यते ।

Stanzas 33-38 were all meant for one purpose by the visitor-paying compliments to the host though very skilfully. That over, the **brahmacharin** proceeds to say that Pārvati need not consider him a stranger (पर—another, stranger).

For has she not personally (आत्मना) offered him an excellent welcome ? And again, another reason is (यतः—यस्मात्) that by the wise (मनीषिभिः) the friendship of the good is declared to arise from (an exchange of) seven words सप्तभिः पदैः अवाप्यते इति साप्तपदीनम् । Though the word पद alternatively means a step, and in regard to the ' सप्तपदी ' rite, that is what the पद part of the compound means, there is no point in understanding the term साप्तपदीन as signifying in the present context, the result of walking a distance of seven paces together. Already the visitor has **spoken** so many **words**–in fact so many times seven. And the host, belonging to the class of सन्त् that she was, listened to all that was said. Why not conclude then that a friendship had already sprung into existence, intimately connecting the guest and the host? A similar argument occurs again in Kālidāsa's रघुवंश, II, 58 though the specific reference to **seven words** is not repeated **verbatim** : सम्बन्धमाभाषणपूर्वमाहुः, वृत्तः स नौ संगतयोर्वनान्ते । संनतानि गात्राणि यस्याः तत्संबुद्धौ संनतगात्रि oh beautiful one, lit. possessed of drooping limbs.

Stanza 40 . Construe—(हे)तपोधने, अतः अत्र बहुक्षमां भवतीं द्विजातिभावात् उपपन्नचापलः अयं जनः किंचित् प्रष्टुमनाः (वर्तते ।) रहस्यं न चेत् प्रतिवक्तुम् अर्हसि ।

Having prepared the necessary ground by the reference to the friendship as it springs up between one good person and another, the ब्रह्मचारिन् continues in the same strain further, taking care however that the speech is brought to some **concrete** point. His progress has been slow, but steady and sure, at the same time, Add to the fact that a friendship between us has now sprung up, that I am a Brahmin (द्विजातिभाव),

and as such, with some rashness (चापल) only to be expected of me. Brahminhood and some little chāpala go together, and the former is the justification of the latter (उपपन्नं i. e. reasonable, justifiable, logical चापलं यस्य सः उपपन्नचापलः). Another circumstance is that the revered presence of the host (अत्रभवती) is possessed of great forbearance. The visitor proceeds arguing, step by step. "It is but natural under the circumstances that I, here am minded to ask (you) something," he says, "in case there is no secret (to be guarded), it behoves the worthy host (Pārvati) to answer."

A Brāhmana (as well as a Ksatriya and a Vais'ya) is considered to be twice-born, because according to the **dharma s'asrta**, the time he sees the light of day, he is said to be born once and he is just a S'udra then but on the मौञ्जीबन्धन (or उपनयन) संस्कार being performed on him, he is again born and now is not a s'udra, any longer (जन्मना जायते शूद्रः संस्कारात् द्विज उच्यते।). प्रवृं मनः यस्य सः प्रवृमनाः, the अनुस्वार being dropped in the compound, according to 'तुं काममनसोरपि' वक्तुं कामः यस्य सः thus gives वक्तुकामः and **not** वक्तुंकामः । That the Brahmin class was a little too talkative, strong enough for any amount of talk, [and presumably over inquisitive, if not precisely prying into other people's affairs] seems to have been Bhavabhuti's experience too सिद्धं ह्येतद्वाचि वीर्यं द्विजानाम् । उत्तररामचरितम् Act V. 32. But the boldness of the ब्रह्मचारिन् pressing this talkativeness into his service, by arguing that, that is a justification for his being curious in regard to a matter, connected with the personal life of the host is simply to be admired ! Already when the host is characterised as बहुक्षमा, she has no chance of taking offence, even if she means.

Stanza 41 : Construe—प्रथमस्य वेधसः कुले प्रसूतिः, वपुः त्रिलोकसौन्दर्यम् इव उदितम्, ऐश्वर्यसुखम् अमृग्यम्, अतःपरं किं तपःफलं स्यात् वद ।

The ascetic who was no inmate of the penance-grove wonders as to what really is the fruit having which in view Pārvati is practising such a severe penance. Her birth (प्रसूतिः) has been in the family of the first creator (वेधाः), as Himālaya was created by Bahmadeva himself 'यज्ञार्थं हि मया सृष्टो हिमवानचलेश्वरः' and he was not the creation of an 'imitation-creator,' or an ordinary Prajāpati. Nor could securing a beautiful body be the motive, for Pārvati's body was the loveliness of the three worlds put together. Nor again could happiness flowing out of possession of wealth (ऐश्वर्यं is ईश्वरस्य भावः तस्य सुखम्) or power have prompted her begin her austerities, for such happiness was not something to be sought for—(अ-मृग्य) by her--her father having all the best wealth in his possession (vide-stanza 2nd, conto I, कुमारसंभव). Would not Pārvati herself say, what wished for fruit led her practise the rigorous penance?

Stanza 42 : Construe—दुःसहात् अनिष्टात् अपि मनस्विनीनाम् ईदृशी प्रतिपत्तिः भवति नाम; (हे) कृशोदरि तव (अनिष्टं) च विचारमार्गप्रहितेन चेतसा त्वयि न दृश्यते ।

It sometimes so happens that spirited ladies (मनस्विन्यः) possibly (नाम) have such tendencies (प्रतिपत्ति) on account of some calamity. But in the case of that slender—bellied one no such calamity could be seen, how much so ever the mind directed along the path of thought might be made to search. विचारस्य मार्गः तेन प्रहितेन (प्र+धा to send, direct, part passive participle प्रहित) विचारमार्गप्रहितेन.

Stanza 43: Construe—इयम् आकृतिः अलभ्यशोकाभिभवा, (हे) सुभ्रु पितुः गृहे विमानना कुतः, पराभिमर्शः तव न अस्ति, पन्नगरत्नसूचये कः करं प्रसारयेत्।

The first two lines in this stanza are an amplification of the idea in the previous stanza which stated only in a general manner that Pārvatī's case did not admit of any guess of *a calamity having befallen her. Her (very superb) form* was one to which humiliation (अभिभव) due to grief was impossible of obtainment. (No one could so much as think of causing grief to beautiful Pārvatī and thus humiliate her. In the house of her father, again, whence could there be any insult offered to her? No outsider (पर) could dare so much as touch (rudely of course) Pārvatī. Who would stretch forth his hand for the pointed jewel (on the head) of a serpant? पन्नगस्य रत्नसूचिः is a Sanskritism for सूचियुतं पन्नगस्य रत्नम् a pointed gem on the hood of a serpant सूतये—for disturbing or removing, gives a better sense. What sane man would stretch out his hand to reach and remove by disturbing the pointed jewel on the serpant's hood? Obviously the idea is, that a stranger trying to touch पार्वती rudely would have shared the fate of the person referred to in the last line of the stanza.

शोभना भ्रूः यस्याः सा—तत्संबुद्धिः (vocative) is सुभ्रू. Strictly, according to some, सुभ्रूः should be the vocative singular of सुभ्रू (nominative singular). Kālidāsa is thus seen deviating from grammar. But Vāmana's sutra ऊकारान्तादप्यूङ् प्रवृत्तेः is quoted in the poet's defence; according to this latter view envisaged by Vāmana, सुभ्रू also as vocative singular, is correct.

Even in these stanzas (42 and 43) the speaker takes special care to punctuate his speech with a ' कृशोदरि ' here, and a ' सुभ्रू ' there.

Stanza 44 : Construe—यौवने आभरणानि अपास्य त्वया वार्धकशोभि वल्कलं किम् इति धृतम्। वद यदि प्रदोषे विभावरी स्फुटचन्द्रतारका अरुणाय कल्पते।

" Why is it then (किम् इति) that by you has been worn a bark-garment that would appear all right, in old age (वार्धक) in this (fresh) youth of yours, having cast off all ornaments (अपास्य–अप+अस् to throw off)? The ascetic inquires and puts one more question. " Tell (me) " he says, " whether night (विभावरी), having all the stars scattered (विनिकीर्ण) away, (according to the variant reading विनिकीर्णतारका, instead of स्फुटचन्द्रतारका, prefered to that accepted by मल्लिनाथ, on grounds of symmetry) is fit (to meet), just at the commencement of her career (प्रदोष—fore-part of the night) the harbinger of the Sun (अरुण)". Nothing can be more unnatural than Pārvati's taking to a bark garment in youth and than the night having her career brought abruptly to an end,-her being required to face Aruna, just when she is in the bloom of her youth and decked with stars.

The figure of speech in the stanza is प्रतिवस्तूपमा—for in the two passages, relating to Pārvati and the night, the similarity is understood as one reads what has been said of them, and as it has not been stated in so many words and the same common characteristic (viz abrupt end being put to a fine promising career) is mentioned separately (vide प्रतिवस्तूपमा सा स्याद्वाक्ययोर्गम्यसाम्ययोः। एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक्) किमिति अपास्य...धृतम् and वद यदि...कल्पते are two separate

expressions, intended to refer to the some cammon characteristic, impropriety. The following parallelisms may be noted: पार्वती—विभावरी, अपास्तानि आभरणानि–विनिकीर्णाः तारकाः (or in case स्फुटचन्द्रतारकाः is the reading धृतानि आभरणानि to be understood as going with Pārvati, by implication for no ornaments can be thrown away unless they are worn–and the moon and the stars shining brightly as going with the night) यौवने—प्रदोषे and वार्द्धकशोभिवल्कलधारण–अरुणाय कल्पनम्.

Stanza 45 : Construe—यदि दिवं प्रार्थयसे श्रमः वृथा, तव पितुः प्रदेशाः देवभूमयः, अथ उपयन्तारम् (प्रार्थयसे) समाधिना अलम्; रत्नं न अन्विष्यति तत् हि मृग्यते ।

The ascetic trying hard to understand the reason why Pārvati is practising penance, thinks, only for a while, that it is likely, that like other persons practising rigorous austerities, she wants to attain to heaven. But the very moment, he dismisses this theoretical conjecture, as in Pārvati's case it is superfluous to go in for tapas or **Samadhi**; already the gods are the denizens of the exalted regions of Himālaya, her father. The company of gods is no longer a goal to be achieved—but an established fact. So one more and the last conjecture (अथ); Pārvati wants to secure a husband (उपयन्ता, from उप+यम् to marry) worthy of her. Even in that case, there is no need for austerities. For a jewel or precious stone [अप्रस्तुत for a beautiful girl of the distinction of Pārvati] does not go about seeking an owner for itself (अप्रस्तुत for a worthy husband), it rather, is sought after (by the owner, and the beautiful girl is sought after by the prospective bridegroom). Thus understood, the verse would be an instance of the figure अप्रस्तुतप्रशंसा. रत्नम् however is defined as

जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते as the best of a class and in keeping with जातौ एकवचनम्, रत्नम्=रत्नानि. All best things are sought after–they do not go about seeking their appreciators. This would make the stanza an instance of (विशेषस्य सामान्येन समर्थनम् type of) अर्थान्तरन्यास.

Stanza 46 : Construe—सोष्मणा निःश्वसितेन निवेदितम्, मे मनः तु संशयम् एव गाहते, ते प्रार्थयितव्यः एव न दृश्यते, प्रार्थितदुर्लभ. कथं भविष्यति ।

As the ascetic mentioned 'a husband'—उपयन्ता—in the preceding stanza, Pārvati who did not so far utter a single word, and in all probability did not by any other indication make it possible for the stranger (who had by this time been a friend, at least, so he said) to ascertain the reason for her austerities, heaved a sigh (निःश्वसित). This betrayed (निवेदित) Pārvati's secret. The speaker's mind is even now in oscillation. The sigh of Pārvati was proof of the correctness of his guess But how to believe that there was any one under the sun, who was to be eagerly desired or solicited (प्रार्थयितव्यः) by Pārvati, a veritable gem of a young girl? 'My mind is plunged in doubt', he therefore says, 'how can that unknown person, 'X' say, be difficult of obtainment even on being eagerly wished for by you?" प्रार्थितश्चासौ दुर्लभः (दुःखेन लभ्यः) प्रार्थितदुर्लभः । Kālidāsa's Dusyanta in S'ākuntala Act III, 13 expresses a similar difficulty in लभेत वा प्रार्थयिता न वा श्रियम् । श्रिया दुरापः कथमीप्सितो भवेत् ।

Stanza 47 : Construe—अहो तव ईप्सितः कः अपि युवा स्थिरः यः चिराय कर्णोत्पलशून्यतां गते कपोलदेशे कलमाग्रपिङ्गलाः श्लथलम्बिनीः जटाः उपेक्षते ।

As Pārvati did not deny the presence of such a young man sought as her life's companion by her, the ascetic has no other alternative, but that of concluding that there was some such 'X'. It is very interesting to see how S'ankara himself unhesitatingly attacks this young man (who is, as the readers are shortly to come to know, lord S'ankra and none else), saying, "Extremely stiff (स्थिर), (or hard-hearted) must this young man, who so ever he is, be,–that, he *has* (like one who is devoid of aesthetic sense altogether) been ignoring, (उपेक्षते) the loosely hanging, paddy-shoot like tawny, matted *hair* or the *region* of your *cheek–which* has since long (चिराय) been without any lotus, used as ear-ornament. Oh ! for a more liberal distribution of the sense of *appreciation—so that this insensible young man would have* got its benefit and realised the utter foolishness of making a young, beautiful girl like Pārvati practise penance, compelling her to give up using any flowers as ear-ornaments, and driving her to growing matted hair ! It need not be said, that the young visitor's heart is going out in sympathy to Pārvati, who has been so ill-treated by the young man of her desire.

An intelligent reader does not fail to read another meaning in the word स्थिरः, which is the equivalent of स्थाणु (शंकर). This is of course intended by the poet.

Stanza 48 : Construe—सुनिम्नैः अतिमात्रकर्शितां दिवाकराच्छुटविभूषणास्पदाम् (अतः च) दिवा शशाङ्कलेखाम् इव त्वां पश्यतः सचेतसः कस्य मनः न दूयते ।

Breathes there a man (lit. a person with a heart सचेताः) whose mind is not pained to see Pārvati extremely reduced (अतिमात्रं कर्शिता अतिमात्रकर्शिता, अतिगतं मात्रां यथा अतिमात्रम् reduced so as to pass all limits), and with the places of wearing

ornaments on her body, scorched all (आप्लुष्ट) by the sun ('s terrible heat)? Can any one imagine one so unaesthetic as to be able to look with perfect calm at the digit of the moon (शशाङ्कस्य चंद्रस्य लेखाम्), extremely reduced (in size) (अतिमात्रकर्शिता) and with the function (**āspada**) of beautifying (**vibhusana**) the world destroyed, (आप्लुष्ट 'burnt up') by the sun, standing in full possession of its burning glory in the sky, by day-time? Pārvatī in her present plight is comparable only to the digit of the moon as described above. From the ascetic's view-point at least, there can be no son of man who will not be deeply affected by the sight (either of पार्वती or of the moon's digit). Bhartrhari too refers to the moon by day-time as a sight that pains all 'सहृदय' in the stanza where he refers to the seven शल्य s of his heart. 'शशी दिवसधूसरः' heads the list, he gives.

Stanza 49: Construe—तव प्रियं सौभाग्यमदेन वञ्चितम् अवैमि यः चतुरावलोकिनः अरालपक्ष्मणः अस्य चक्षुषः आत्मीयं वक्त्रं, चिरं लक्ष्यं न करोति ।

The attack that opened with an accusation of hard-heartedness (stanza 47) is made all the more formidable by another accusation yet. That loved one (प्रियः) of yours, is, (besides being stony-hearted) deceived or misled by his intoxication of beauty. Conscious of his physical handsomeness, priding himself on the possession of that handsomeness, he certainly is under a delusion (वञ्चितमवैमि)—in that he does not show his face to these eyes of yours with curved (अराल) eyelashes, eyes which look (at things) so prettily (चतुरम्). No one that is not deluded by a disproportionate sense of pride for physical handsomeness could have kept his face away

from these lovely eyes, for so inordinately a long period of time.

चतुरम् (adverbially) अवलोकितुं शील यस्य ' ताच्छील्येणिनि.-चतुरावलोकिनः। अराल is curved or crooked. Having straight eye-lashes is no sign of beauty. In fact, all arts agree that beauty lies in curves rather than anywhere else. अरालानि पक्ष्माणि (पक्ष्मन् eye-lash) यस्य तत्-तस्य (चक्षुषः).

Stanza 50 : Construe—(हे) गौरि कियत् चिरं श्राम्यसि, मम अपि पूर्वाश्रमसंचितं तपः विद्यते; तदर्धभागेन काङ्क्षितं लभस्व; तं वरं च साधु वेदितुम् इच्छामि।

The **brahmacharin's** sympathy was not of the lip-deep variety. He has a concrete offer to make, to help Pārvati out of the difficulty. He too, (as Pārvati) has penance accumulated in his first stage of life, (ब्रह्मचर्य). Now that Pārvati's austerities by themselves have not won her, her desired object, the **brahmacharin** makes a gift of half of his own penance to her. May she thus obtain the desired (thing or person). Only he would like to have one thing in the bargain—a detailed knowledge of that husband, whom Pārvati sought all these days.

पूर्व=प्रथम, पूर्वे आश्रमे संचितम् पूर्वाश्रमसंचितम्. That Kālidāsa freely uses the term पूर्व in the sense of प्रथम (and not the previous, which has occasioned a difficulty to some readers of the stanza under consideration) is easily demonstrated. To start with, in this very canto, in the 10th stanza, there is ' तत्पूर्वनिबद्धया तया '; another is कार्त्स्न्येन निर्वर्णयितुं च रूपम्-इच्छन्ति तत्पूर्वसमागतानाम्-मालविकाग्निमित्रम् IV, 8 and प्रत्यब्रवीच्चैनमिषुप्रयोगे तत्पूर्वभङ्गे वितथप्रयत्नः रघु II, 42, in all these passages, Kālidāsa equates पूर्व with प्रथम.

Stanza 51 : Construe—इति द्विजन्मना प्रविश्य अभिहिता सा मनोरथं शंसितुं न शशाक, अथो परिपार्श्ववर्तिनीं वयस्यां विवर्तितानञ्जननेत्रम् ऐक्षत । The sympathetic attitude of the Brahmacharin, coupled with his readiness to offer half of his penance, so that Pārvati may secure her object, and the accuracy of his guess about the cause of the penance, made it quite essential for her to say something in response. But owing to bashfulness she could not speak out her desire. Hence she looked at her friend who was standing by her side (परिपार्श्वे वर्तितुं शीलं यस्याः ताम्–परिपार्श्ववर्तिनीं) in a manner in which, the eyes of Pārvati that were without collyrium were turned towards the friend (विवर्तितं अनञ्जनं नेत्रं यस्मिन् कर्मणि तत् तथा–विवर्तितानञ्जननेत्रम्). The eyes were without अञ्जन as Pārvati was practising penance. प्रविश्य having entered i. e. here, having rightly known, though he was not told about it, by any one else. शंसितुम् Infinitive from शंस् to tell. द्विजाति - twice-born. Like जन्म, जाति is to be traced back to the root जन् and means birth. For the explanation of the term, refer to the notes on stanza 40, canto V. अथो means अथ It is an archaic expression.

Stanza 52 : Construe—तदीया सखी तं वर्णिनं उवाच, ' हे साधो तव कुतूहलं चेत् निबोध यदर्थम् एतया अम्भोजम् उष्णवारणम् इव वपुः तपः–साधनम् कृतम् । '

Pārvati's friend understood the meaning of the glance and said to the Brahmacharin, (वर्णिनम्–वर्णः स्तुति- अस्यास्तीति तम्) "O Learned Brahmin, curious as you are to know the secret of Pārvati's heart, know it fully (निबोध) from me. I would just explain why this delicate body is made by her the means of practising penance (तपः साधनम्) like some one making the

tender lotus (अम्भोजम्) a means to screen the heat of the scorching sun.

Stanza 53 : Construe—अधिश्रियः चतुर्दिगीशान् महेन्द्रप्रभृतीनवमत्य इयं मानिनी मदनस्य निग्रहात् अरूपहार्यं पिनाकपाणिं पतिं आप्तुं इच्छति।

This friend of mine disdained the lords of the four quarters (चतुर्णां दिशां ईशान्–चतुर्दिगीशान्) महेन्द्र, यम, वरुण and कुबेर even after knowing fully well that they are possessed of supreme powers ('अधिश्रियः अधिका श्रीः येषां तान्). She aspires for a Lord greater still, the wileder of Pināka and the subduer of Smara. Such, an aspiration is but natural in the case of a मानिनी like Pārvati. S'ankara however could not be won merely by physical charms (अरूपहार्यं). Hence this recourse to penance. Incidentally it is interesting to note the characteristics expected in a lover by Pārvati, the paragon of beauty. The first is bravery as suggested by the word पिनाकपाणी and the other is the nature of not easily being led away merely by physical charms (अरूपहार्यम्). चतुर्दिगीशान्–The ancient Sanskrit poets believed that the different quarters ware protected by the presiding deties. इन्द्र is the Lord of the East, यम the south, वरुण, the West and कुबेर the North.

Stanza 54 : Construe—पुरा असह्यहुंकारनिवर्तितः पुरारिम् अप्राप्तमुखः विशीर्णमूर्तेः अपि पुष्पधन्वनः शिलीमुखः इमां हृदि व्यायतपातम् अक्षिणोत्।

Kāma discharged his flowery arrow at S'ankara with the intention of wounding him. The arrow (शिली i. e. शल्यं मुखे यस्य सः शिलीमुखः) however was turned back by the unbearable Humkāra sound of S'ankara (असह्येन हुंकारेण निवर्तित—असह्यहुंकारनिवर्तितः) Not only this, but also the body of the dis-

charger was shatterred to pieces. (विशीर्णा मूर्तिः यस्य सः विशीर्णमूर्तिः) The arrow however found another target in the frail-bodied Pārvati, who could not resist the attack. It entered her heart so as to go a long way in it. (व्यायतः पातः यथा भवति तथा) and created a deep wound (अक्षिणोत्). न प्राप्तं मुखम् (point or tip) यस्य सः अप्राप्तमुखः । पुष्पाणि धनुः यस्य सः पुष्पधन्वा. For the change of धनु into धन्वन् at the end of a बहुव्रीहि compound, refer to the notes on कुमार IV ३३. पुरारिः–पुराणाम् अरिः an epithet of S'ankara. The three sons of तारक obtained a boon from Brahmadeva to be able to build three cities, which could be destroyed only by a single arrow. As usual Brahmadeva granted the request, and these demons' began to trouble the denizens of the three worlds. S'ankara who was approached by the distressed gods, ultimately destroyed all the cities, along with the Asurās. Hence he is called the destroyer of the cities or पुरारिः The reading स्मरारिम् is accepted by some as it removes the anrachronism which is otherwise forced by the epithet पुरारिम्. We however need not worry much about this, as it is possible that Kālidāsa himself forgot for a while, that the particular exploit of S'iva came afterwards. He used the epithet to convey the idea of his great powers, which would explain why the never failing arrow of Kāma was returned back merely by the Humkāra sound.

Stanza 55 . Construe—तदा प्रभृति उन्मदना स्फटिकाचन्दनधूसरा- लक्षा बाला पितुः गृहे तुषारसंघातशिलातलेषु अपि निर्वृतिं न जातु लभते स्म ।

The wound created by the arrow, deprived Pārvati of her comfort (निर्वृतिः). Not for a single moment (न जातु) could she experience ease and tranquility. The love agony was rising in her mind (उन्मदना) and all the attempts to allay the heat

of love by the application of sandal paste to her fore-head were fruitless It only rendered her beautiful tresses dusty (ललाटिकाचन्दनं तेन धूसराणि अलकानि यस्याः सा-ललाटिकाचन्दनधूसरालका।) ललाटिका is a mark made with sandal or any other fragrant powder on the forehead. Pārvati बाला that she was and hence quite innocent of such changes (विकार) tried to get a cooling effect by sleeping on the different slabs of stones in the icy regeion of the Himālayas (तुषाराणां संघाताः ताश्च शिलाश्च तासां तलेषु-तुषारसंघातशिलातलेषु). Read for a similar idea पार्वतीपरिणय IV 4. But even these were of no use. If at all a change of condition was brought about it was in the case of the slabs of stone, which must have grown warmer (if indeed they did not melt away), but none took place in case of Pārvati.

Stanza 56 :Construe—पिनाकिनः चरिते उपात्तवर्णे (सति) इयम् अनेकशः वनान्तसंगीतसखीः किंनरराजकन्यकाः सबाष्पकण्ठस्खलितैः पदैः अरोदयत् ।

Pārvati tried to divert herself in the company of the princesses of kinnara-kings, by singing the ballads and eulogizing the exploits of the Pināka-holder. This mode of diversion instead of bringing relaxation only aggravated her agony. Was she not unfortunate in not having such a great god for her consort ? Naturally her throat was choked, and indistinct and faltering were the songs recited by her (बाष्पेण सहिते कण्ठे स्खलितैः—सबाष्पकण्ठस्खलितैः). Her piteous condition drew tears from the gentle eyes of her friends, who were moved at the sight. Their throats were also choked, and their attempts at singing were rarely successful. Note the causal construction in the stanza. अरोदयत् caused to lament or weep. उपात्त. वर्णः (गीतिक्रमः) यस्मिन्—उपात्तवर्णे. This verse shows the प्रलापावस्था of Pārvati and by प्रलाप is to be understood गुणसंकीर्तनम्.

Stanza 57 : Construe—त्रिभागशेषासु निशासु च क्षणं नेत्रे निमील्य सहसा (हे) नीलकण्ठ, क्व व्रजसि इति अलक्ष्यवाक् असत्यकण्ठार्पितबाहुबन्धना (इयं) व्यबुध्यत ।

Nights, too, brought no relief to Pārvatı, as she could not get sleep till after mid-night. When sleep slowly closed her eyes, the very next moment she got up and uttered "O God of azure neck (नीलकण्ठ) where are you flying ?" Further she cast her charming arms round a non-existing neck, with the hope that the running away नीलकण्ठ would be prevented by her, from doing so (Vide मेघदूत II 57 for a similar idea). But there was no real नीलकण्ठ. It was merely a creation of her own fancy, and a result of constant thinking of him. However the impression created on her mind was so strong that Pārvatı believed in the real existence of नीलकण्ठ. The epithet नीलकण्ठ is significant. The poet has described the dream of Pārvatı wherein, she enjoyed the embrace of S'ankara's neck, which is blue (as a result of the deadly poision drunk by him). This blueness lingered in her mind. तृतीयः भागः त्रिभागः सः शेषः यासु-त्रिभागशेषासु. The night is called त्रियामा as it is divided into three parts. The third part begins approximately by 2 a. m. Till this hour, Pārvatı got not even a wink of sleep.

अविद्यमानं लक्ष्यं यस्याः सा अलक्ष्या, अलक्ष्या वाक् यस्याः सा अलक्ष्यवाक् । असत्ये कण्ठे अर्पितं बाहुबन्धनं यया सा असत्यकण्ठार्पितबाहुबन्धना । मल्लिनाथ remarks on this stanza एतेन जागरोन्मादौ सूचितौ ।

Stanza : 58 Construe—त्वं बुधैः सदा सर्वगतः उच्यसे, भावस्थम् इमं जनं कथं न वेत्सि इति मुग्धया स्वहस्तोल्लिखितः चन्द्रशेखरः रहसि उपालभ्यत च ।

As is usual, with the persons in love to paint a portrait of the loved one, Pārvati drew the picture of S'ankara with her own hand. She thought that the moon-crested god (चन्द्रः शेखरः यस्य सः चन्द्रशेखरः where शेखरः means an ornament for the head) in the picture was the real S'ankara, and chided him for his indifference to her. For did he not know, omnipresent as he was, that Pārvati was entertaining affection for him? (भावे तिष्ठति इति भावस्थः where भाव means affection or love). Even the learned ones in whose words we must have an implicit faith have declared S'ankara to be omnipresent(सर्वगत.). This action shows how innocent (मुग्धा) she was! Her innocence becomes all the more prominent, as her friends watched and knew the entire action of Pārvati, even when she thought, that she was by herself (रहसि). मुग्धया चन्द्रशेखरः उपालभ्यत is a passive construction. This stanza also shows Pārvati in उन्मादावस्था.

Stanza 59 : Construe—यदा च विचिन्वती इयं तस्य जगत्पतेः अधिगमे अन्यं विधिं न अपश्यत्, तदा गुरोः अनुज्ञया अस्माभिः सह तपसे तपोवनं प्राप्ता ।

Stanzas 55 to 58 describe the love-lorn condition of Pārvati, She was in a way mad with love of S'ankara. But there were no means of securing (अधिगम्) the Lord of the worlds. Her physical charms were of no avail as has already been seen. So ultimately she went to the holy penance-grove, along with her friend after securing the permission of her father.

Stanza 60 : Construe—तस्या स्वयं कृतजन्मसु तपःशालिषु एषु द्रुमेषु अपि फलम् दृष्टम्, अस्याः शशिमौलिसंश्रयः मनोरथः प्ररोहाभिमुखः अपि न च दृश्यते ।

Pārvati's friend, very cleverly suggests the long period over which Pārvati practised penance. The trees that were planted by her (कृतं जन्म येषां तेषु) are now sufficiently grown up. They have witnessed her austerities (तपःसाक्षिषु). On their branches is seen the fruit. But poor Pārvati's desire, that has its resort in S'ankara (शशिमौलि॰ i. e. शंकरः संश्रयः यस्य सः शशिमौलिसंश्रयः) has not put forth even a shoot, (प्ररोहं प्रति अभिमुखः प्ररोहाभिमुखः), what to talk about flowers and fruits ? Though Pārvati's penance was no less old than the trees, the latter stole an easy march over the former, and Pārvati's desire remained where it was. Kālidāsa thus contrasts the fruit-laden trees planted by Pārvati herself with her fruitless penance.

Stanza 61 : Construe—प्रार्थितदुर्लभः सः तपःकृशां सखीभिः अस्रोत्तरम् ईक्षिताम् इमां सखीं तदवग्रहक्षतां सीतां वृषा इव कदा अभ्युपपत्स्यते न वेद्मि ।

The friend concludes her speech She, along with her other friends, is very eager to see Pārvati's desire fulfilled But the Lord is difficult to be obtained even when solicited. Pārvati's condition however was causing great anxiety to them. The penance-worn (तपः कृशां) Pārvati became an object of great concern to her friends, who with eyes dimmed with tears (अश्रुप्रधानं यथा तथा–अस्रोत्तरम्), looked at her and perhaps prayed to the God on their and Parvati's behalf. The favour of that lord, alone, would save Pārvati from impending danger, and this favour was justly expected by them of the lord. Does not Indra, the lord of rains (वर्षति असौ वृषा) favour the ploughed land (सीता), that is parched on account of the drought caused by him (तस्य अवग्रहेण क्षताम्–तदवग्रहक्षताम् where अवग्रह means drought) by pouring down showers ? Kālidāsa, true to his great reputation puts a very

fitting simile, in the mouth of the friend at the conclusion of her speech. The penance-worn Pārvati is rightly compared to सीता, the ploughed land, that is dry on account of drought. Such a land especially is in great need of rain. Indra who is responsible for the drought and consequently for the pitiable condition of the land does take great pity on the land, and sends down showers of rain. Should they (Pārvati's friends) not expect similar favour coming from S'ankara, who alone was responsible for the penance-worn condition of Pārvati? Such stanzas point out the truth of the statement 'उपमा कालिदासस्य.' वृषा is an epithet of Indra, as he sends down (वर्षति इति) rain by tearing asunder the clouds with his thunder-bolt. अभ्युपपत्स्यते Future 3rd person singular of अभि+उप+पद् to favour.

Stanza 62 : Construe—इङ्गितज्ञया तया इति अगूढसद्भावं निवेदितः नैष्ठिकसुन्दरः अव्यञ्जितहर्षलक्षणः अयि इदम् एवम् (उत) परिहासः इति उमाम् अपृच्छत्।

Thus the handsome Brahmacharin was **fully informed** (निवेदितः) of Pārvati's intention by her friend. She did not conceal the real state of Pārvati's mind (न गूढः सद्भावः यस्मिन् कर्मणि अगूढसद्भावम्). The Brahmachārin, who was no one else but Lord S'ankara himself, the object of Pārvati's love, was naturally beside himself with joy as he got the direct proof of the deep attachment of Pārvati to him. But shrewd, as he was, he concealed the signs of joy (न व्यंजितम्-अव्यंजितम् हर्षलक्षणम् यस्य सः अव्यंजितहर्षलक्षणः) quite natural on such occasions. He put such further questions, as ought to be answered by Pārvati herself. He querried whether all that was said by the friend was a statement of fact or a mere jest.

Was Pārvati really in deep love with S'ankara? Kālidāsa as usual has managed this dialogue very effectively. The simple question अर्थिदमेवं परिहास put by the guest, made it quite essential for Pārvati to answer herself. She could not now look at her इंगितज्ञा friend, as she did on the former occasion, (vide verse 51) and avoid to answer herself. The Brahmacharin is successful in compelling her to break the silence and speak to him. नैष्ठिक and उपकुर्वाण are the two types of Brahmacharins. नैष्ठिक leads a life of celibacy till death (निष्ठा मरणं अवधिः यस्य सः नैष्ठिकः. Read नैष्ठिको ब्रह्मचारी तु वसेदाचार्यसंनिधौ । तदभावेऽस्य तनये पत्न्यां वैश्वानरेऽपि वा ॥ याज्ञवल्क्य I 49). उपकुर्वाण however is allowed to marry and enter गृहस्थाश्रम. The word सुन्दर which according to some suggests कामुकत्व is supposed to be rather incompatible with the word Brahmachārin. मल्लिनाथ defends कालिदास and remarks, that as the statement is made with reference to the God who possesses extraordinary powers, nothing is incompatible. We however think that the word सुन्दर means 'handsome' and nothing else. The appearance of a Brahmacharin and especially that of नैष्ठिक is usually handsome. So there is no incompatibility at all As such no explanation like the one given by मल्लिनाथ is called for.

Stanza 63: *Construe*—अथ मुकुलीकृताङ्गुलौ अग्रहस्ते स्फटिकाक्ष-मालिकां समर्पयन्ती अद्रेः तनया चिरव्यवस्थापितवाक् कथंचित् मिताक्षरम् अभाषत ।

Now, was Pārvati required to confess her love for the lord of the worlds. There were on her body some signs of nervousness and bashfulness, which are quite natural on such occasions. The members of the fair sex like to love, but

dislike to admit it. Pārvati could be no exception to this rule. While the conversation of her friend and Bhramachārin was going on, Pārvati did not stop her japa. Now was her turn to speak, as such she discontinued the japa, brought the rosary of beads (स्फटिकाक्षमाला) in the fore-part of her hand, (अग्रश्चासौ हस्तश्च–अग्रहस्तः) where she could keep it during her conversation with the Brahmachārin. As the rosary was to remain there, she brought together all the fingers, thus forming them into a bud (मुकुलीकृताः अङ्गुलयः यस्मिन्, मुकुलीकृताङ्गुलौ where मुकुलः means a bud). Pārvati, daughter of Himālayāya, was expected to possess firmness of mind. However her mind was in great confusion, on this occasion. She composed herself somehow or other, arranged the speech she was to deliver, in her mind, for a long time. (चिरं व्यवस्थापिता वाक् यया–चिरव्यवस्थापितवाक्), answered with *great difficulty (कथंचित्) in few words.* [*मितानि अक्षराणि यस्मिन् कर्मणि–मिताक्षरम्*].

Stanza 64 : Construe—(हे) वेदविदां वर, त्वया यथाश्रुतं (तथा।) अयं जनः उच्चैःपदलङ्घनोत्सुकः, इदं तपः तदवाप्तिसाधनं किल, मनोरथानाम् अगतिः न विद्यते ।

The measured words uttered by Pārvati answor completely the question put to her, and show that Pārvati was in no way incapable of rising to such occasions. She remarked that whatever was said by her friend was true. She did aspire for being the consort of S'iva, an exalted position indeed. (उच्चैः पदस्य लंघने उत्सुकः—उच्चैःपदलंघनोत्सुकः). The means of reaching the exalted position were given by the people as तपस्. This explains why she was practising penance. Further Pārvati herself anticipates the charge of boldness, as she

was longing for S'ankara. She admits it. but defends by explaining the nature of ambitions. It is such that ambitions in general know no bounds limits. Persons do not entertain derires, after fully considering their limitations, but often by conveniently forgetting them. The stanza contains अर्थांतरन्यास अलंकार as the particular behaviour of Pārvati is justified, by the general rule 'Nothing is inaccessible to desires.

Stanza 65 : Construe—अथ वर्णी आह, महेश्वरः (मम) विदितः, त्वं पुनः तदर्थिनी एव वर्तसे, अमङ्गलाभ्यासरतिं तं विचिन्त्य तव अनुवृत्तिं कर्तुं न च उत्सहे ।

After all the Brahmachārin got an opportunity of talking to Pārvati directly. He fully uses it for testing her sincerity. He finds fault with S'ankara, with apparent justification, and informs Pārvati of his inability to agree with her, in her choice. The great god was known to the Brahmacharin, along with his (i. e. lord's) liking for inauspicious things, such as चिताभस्म, गजाजिन etc. (अमङ्गलानाम् अभ्यासे रतिः यस्य सः तम्-अमङ्गलाभ्यासरतिम्, where अभ्यास means a course of conduct). How such an ugly person can be a fitting match for the delicate and handsome Pārvati ? The mere idea was repugnant to the just mind of the Brahmachārin. Moreover had S'iva not insulted Pārvati formerly, by burning Madana (vide कुमारसंभवम् III 74)? Still she is longing for him (पुनरेव). How could her self-respect allow her to entertain desires for him ? In stanzas 65 to 73, may be noted a beautiful example of humour of situation, as the Brahmachārin, who is S'ankara himself incognito, is attacking S'ankara with all vehemence, he has at his command.

Stanza 66 : Construe—(हे) अवस्तुनिर्बन्धपरे, आमुक्तविवाहकौतुकः अयं ते करः वलयीकृताहिना शंभोः करेण तत्प्रथमावलम्बनं कथं नु सहिष्यते।

The Brahmachārin taunts Pārvati by addressing her as अवस्तु निर्बन्धपरे. अवस्तुनि यः निर्बन्धः सः परं यस्याः सा) she was अवस्तुनिर्बन्धपरा as *she was persistent in her love for S'ankara* whose likings for inauspicious things were well known. She was attempting, only for a worthless object (अवस्तु). The very first union of Pārvati's hand with that of S'ankara would not be delightful at all. It would be an union of two precise opposites; one delicate and handsome, the other rough and dreadful Pārvati's tender hand would be beautified by the nuptial string (आमुक्तं विवाहार्थं कौतुकं यस्मिन्), while S'ankara's hand would be without any decoration, but possessing the entwining serpents (वलयीकृताः अहयः यस्मिन् तत्). How possibly could Pārvati's hand suffer the first grasp of it by that of S'ankara? तत् एव प्रथमावलम्बनम्-तत्प्रथमावलम्बनम् विवाहकौतुक is the marriage thread worn round the wrist by the bride and bridegroom. The time limit of keeping it on the wrist is either three days or one year, according to different authorities.

Stanza 67 : Construe—त्वम् एव तावत् स्वयं परिचिंतय, यदि कलहंसलक्षणं वधूदुकूलं शोणितबिन्दुवर्षि गजाजिनं च एते कदाचित् योगम् अर्हतः।

Pārvati, princess as she was, would be wearing costly silken garment (दुकूल, something like the modern Benāras make) decked with royal swans, (कलहंसाः लक्षणं यस्य तत्—कलहंसलक्षणम्) on her wedding ceremony. The bridegroom i. e. S'ankara would put on his body a new elephant-skin (गजाजिन) that would be streaming forth drops of blood. (शोणितस्य बिन्दून् वर्षितुं शीलं यस्य तत्—शोणितबिन्दुवर्षि) on account

of its freshness. Does even Pārvati think that the knot, which would be tied just after the wedding ceremony, of her garment with that of S'ankara would be really a happy scene to look at? The Brahmachārin asks Pārvati to think out for herself. Note the contrast between the कलहंसलक्षणं वधूदुकूलं which would be soft, white and attractive and the शोणितबिन्दुवर्षि गजाजिन dark in colour and hideous to look at on account of drops of blood oozing from it.

Stanza 68 : Construe—तव चतुष्कपुष्पप्रकरावकीर्णयोः पादयोः अलक्तकाङ्कानि पदानि कः नाम परः अपि विकीर्णकेशासु परेतभूमिषु अनुमन्यते ।

Still more pitiable, would be the scene, when Pārvati would go to her husband's house, which is nothing but a cemetary. The princess Pārvati would be treading, at the time of marriage, on the flowers in the quadrangular courtyard. (चतुष्के यः पुष्पप्रकरः तस्मिन् अवकीर्णयोः चतुष्कपुष्पप्रकरावकीर्णयोः where प्रकरः means 'mass'). Her feet that are painted with Alaktaka dye would leave foot-prints on the mass of flowers (अलक्तकः अङ्कः येषु तानि–अलक्तकाङ्कानि). The very feet will have to tread after marriage, not on soft grounds but on the regions of cemetary, (परेतभूमिषु where परेत means 'departed' or 'dead') scattered over not with flowers, but with hair of corpses. (विकीर्णाः केशाः यासु–विकीर्णकेशासु). Such a sight would not be liked even by an enemy (पर) of Pārvati, much less by her kith and kin. चतुष्क is a गृहविशेष supported on four pillars. Here the marriage pendal is meant. Note again the contrast between पुष्पप्रकरावकीर्ण चतुष्क and the विकीर्णकेशा परेतभूमि. Read for a similar contrast, but referring to a different occasion. Raghu VIII 57—नवपल्लवसंस्तरेऽपि ते मृदु दूयेत यदङ्गमर्पितम् । तदिदं विषहिष्यते कथं वद वामोरु चिताधिरोहणम् ।

Stanza 69: Construe—यत् तव अपि हरिचन्दनास्पदे अस्मिन् स्तनद्वये त्रिनेत्रवक्षःसुलभं चिताभस्मरजः पदं करिष्यति, अतः परम् अयुक्तरूपं किम् वद ।

What would be Pārvatī's condition, at the time of the eagerly longed for first embrace of S'ankara ? The three-eyed god whose ugliness is heightened by the smearing of his body with funeral ashes (चितायाः भस्म चिताभस्म तत् एव रजः—चिताभस्मरजः) would impart these very ashes to her fair bosom, which knew only the fragrant Harichandana and which is a fit abode only of that. Nothing would be more unseemly. One's aesthetic sense revolts against even the idea. Poor Pārvatī however will have to undergo it personally but she must thank herself for all that. The contrast between हरिचन्दन and चिताभस्मरजः deserves to be marked.

Stanza 70: Construe—इयं च पुरतः अन्या विडम्बना यत् ऊढया वारणराजहार्यया त्वया अधिष्ठितं वृद्धोक्षं विलोक्य महाजनः स्मेरमुखः भविष्यति ।

At the time of marriage procession, just after the wedding ceremony there would be great fun for the onlookers, at the cost of Pārvatī. The bride, princess as she was, deserved to be taken in a procession, only on the back of a young lordly elephant (वारणानां राजा तेन हार्या—वारणराजहार्या). But Pārvatī the consort of poor S'iva would be required to mount the super-annuated bull (वृद्धश्चासौ उक्षाच वृद्धोक्षः तम्) hardly able to walk straight, and thus be an object of ridicule and mockery to others. The good people, though tempted to burst into laughter at such a humorous sight, would check it, still the smile would be seen on their faces, while they would be looking at the procession (स्मेरं मुखं यस्य सः—स्मेरमुखः where

स्मेर means सस्मित). ऊढा past passive participle from वह् to marry-'married' वधू is also from the same root.

Stanza 71 : Construe—कपालिनः समागमप्रार्थनया संप्रति द्वयं शोचनीयतां गतम्, कलावतः कान्तिमती सा कला च, अस्य लोकस्य नेत्रकौमुदी त्वं च ।

Now that Pārvati has fixed her attachment upon S'ankara and that she is bent on marrying him, the Brahmachari says—There are now (संप्रति) **two** (lit. a pair) that have gone to a condition worth being pitied (शोचनीयता), *on account of the* eager desire on the part of those two for union (समागम) with the bearer of skulls (कपालानि यस्य सन्ति इति)-that well-known (सा) digit of the possessor of digits (i. e the moon) *and of late, you the moon-light to the eyes of the world. How sorry is the idea that not only is there the strange company of the moon and the Kapālin, absolutely unworthy of her* (the lovely digit कला being personfied)-a more beautiful thing was not united with an uglier being but history is going to repeat itself. Pārvati, who was the beauty of the three worlds put together ('त्रिलोकसौन्दर्यमिवोदितं वपुः') and gave the same delight to the eyes of those that saw her as the moonlight was going to follow in the foot-steps of the moon's digit! Oh, the pity of it! that beauty and indiscretion should go *together, in this the second instance too.*

Stanza 72 : Construe—वपुः विरूपाक्षम्, अलक्ष्यजन्मता, दिगम्बरत्वेन वसु निवेदितम्; (हे) बालमृगाक्षि, वरेषु यत् मृग्यते तत् त्रिलोचने व्यस्तमपि अस्ति किम् ।

The **Brahmacharin** is emboldened to the extent of actually setting forth in an analytical fashion the so many reasons why that god frequenting the cemetary region should

not be chosen as a husband. To begin with, his form is *deformed, in that he has ugly eyes* (*विरूपाणि अक्षीणि यस्य सः*) or three eyes (विरूप–विषम in number). (People already know that the non-possession of the necessary number of limbs or parts of the same constitutes ugliness. It, however, is high time that **some** of them, especially persons like Pārvati are told that possession of an extra third eye too is not a case of 'more the merrier'–but another variety of ugliness itself). Letting that alone–what about the **descent** of this bridegroom (वर)? The only thing that is known in *this connection is that the birth of the person is not* known to any one (lit. not seen by any one)! Regarding wealth, *well, it has already been made known* (*to the whole world*) by his having the quarters for his garment (having *nothing even so much as to cover his body with*). Significantly does the ascetic ask Pārvati, 'oh you possessed *of eyes like those of the young deer* (*what a contrast with the* विरूपाक्षत्व of the वर), are the things such as are **collectively** sought in a bridegroom to be found *even* singly (व्यस्तम् अपि)—say just one of them, found in the 'three-eyed' one?

बालमृगस्य अक्षिणी इव अक्षिणी यस्याः (उपमानपूर्वपदबहुव्रीहि) सा बालमृगाक्षी, तत्संबुद्धिः (vocative) बालमृगाक्षि ।

There is point in मम्मट's criticism that अलक्ष्यजन्मता does not pointedly bring out the fault or deficiency of the bridegroom, as do the two other clauses. Instead of the compound, there should have been two expressions such as अलक्षिता जनिः, one being *the subject and the other the predicate of the* sentence, describing the weak point of the **Vara**,

Stanza 73 : Construe—अस्मात् असदीप्सितान् मनः निवर्तय, तद्विधः क्व, पुण्यलक्षणा त्वं च क्व, साधुजनेन श्मशानशूलस्य वैदिकी यूपसत्क्रिया न अपेक्ष्यते ।

In all sincerity, does the **brahmacharin** advise Pārvati to turn her mind away from this evil or improper (असत्) desire (ईप्सित-past passive participle used in keeping with नपुंसके भावे क्तः=इच्छा). What a world of difference between a person of the type of him (i. e. Kapāli) and Pārvati of blessed characteristics? By good folk the honour done to the sacrificial post (यूप) in keeping with the Vedic rites (वैदिकी) is not (so much as ever) expected of an iron-stake in the cemetary region. Simply because यूप is used for the purpose of tying the sacrificial victim and so is the शूल for tying the condemned criminal, it does not follow that the honour done to the former should be extended to the latter. That would be merely going by superficial resemblance between two things.

Stanza 74 : Construe—इति प्रतिकूलवादिनि द्विजातौ, प्रवेपमानाधर-लक्ष्यकोपया तया उपान्तलोहिते विलोचने विकुञ्चितभ्रूलतम् तिर्यक् आहिते ।

Pārvati certainly did not like all that the **brahmacharin** said about S'ankara. She did not at once express her disapproval in so many words. Before that, by her, whose anger was evident from her excessively quivering lower lip, were cast her two eyes, red at the corners (उपान्तयोः लोहिते) slantingly (तिर्यक्) with the creeper-like eye-brows contracted (विकुञ्चिते भ्रूलते यस्मिन् कर्मणि यथा स्यात् तथा)—now that the twice-born was speaking unfavourably (about her heart's choice). प्रतिकूलं वदितुं शीलमस्य प्रतिकूलवादी तस्मिन्. द्विजातौ प्रतिकूलवादिनि is a locative absolute construction. Incidentally, it may be pointed out that

the word प्रतिकूल finally rendered by unfavourable or unfavourably according as it is taken as an adjective or adverb, hails from a different universe of discourse. The universe of discourse is the water of a river, or any other current. When it moves so as to oppose (प्रति) or do harm to the bank (कूल), it is said to be प्रतिकूल. The sense underwent a generalisation subsequently, and even in contexts where water, bank etc. were out of question, the word came to be used to signify 'unfavourable or unfavourably.' The disparging remarks by the student of Veda roused the anger of Pārvati-she controlled herself a good deal, however, and did not say all that her first impulse would have made her to. Yet the truth **had** to be stated, the ignorant **had** to be enlightened. So she proceeds to explain S'iva's greatness to the visitor to the ās'rama, in the few stanzas that follow (75-81).

Stanza 75 : Construe—एनम् उवाच च नूनं त्वं परमार्थतः हरं न वेत्सि यतः माम् एवम् आत्थ; मन्दाः महात्मनाम् अलोकसामान्यं अचिन्त्यहेतुकं चरितं द्विषन्ति ।

And (च) *she addressed* (उवाच) *him* [*thus*] '*You do not* know Hara truely, परमार्थतः indeed (नूनम्), on which account you speak to me thus i. e. disparagingly about him.' And by no means is this a solitary instance of its kind, Pārvati continues strengthening her statement about the reason why the **Brahmacharin had only** *censure and* that too unmitigated, for Hara. The dull-wits (**mandāh**) hate high-sould persons' doings (charitam-जातौ एकवचनम्), which they have as their exclusive possession, (lit., which are not common with (those of) the people न लोकैः सामान्यम् or simply, न लोके सामान्यम् i. e. extra-ordinary and) the cause of which is past

(even) the understanding of the dull-witted ones. न चिन्त्यः हेतुः (कारणं) यस्य तत् । It need not be explained that the stanza contains, an instance of (विशेषस्य सामान्येन समर्थन type of) अर्थान्तरन्यास.

आत्थ—2nd person singular of ब्रू, present tense. 'You speak.'

The contrast between the tirade that the **brahmacharin** had against S'iva, and the dignified manner that Pārvati has started making an answer, which she later develops point by point, should very carefully be noted. It certainly does not always pay to descend to the level of the adversary; so long as the case one is representing is strong, as Pārvati was confident it was, indulging in a style full of abusive terms, or something akin to that, does more harm than good to the case. Pārvati was well aware of this. She does not, therefore, overstate her case. मन्दाः need not be regarded as a term of abuse. It only speaks of the persons, so characterised, as being on a low intellectual level. Whatever else they are able to follow, they are **not** able to appreciate the noble deeds of magnanimous souls (like Hara) and hence their hatred of the great.

परमः अर्थः (highest object i. e. truth) तस्मात्.

Stanza 76: Construe—विपत्प्रतीकारेण भूतिसमुत्सुकेन वा मङ्गलं निषेव्यते; जगच्छरण्यस्य निराशिषः सतः आशोपहतात्मवृत्तिभिः एभिः (मङ्गलैः) किम् ।

In answer to S'ankara's love of inauspicious conduct (अमङ्गलाभ्यासरति), that the **Brahmacharin** stated as the first objection to Pārvati's marrying Hara, Pārvati says-'An auspicious thing (मङ्गल) is resorted to either (1) by one

that wants to counter (प्रतीकारपर—प्रतीकारे परः—तत्परः—) a calamity (विपत्) or (2) by one that is keenly desirous of prosperity, i. e. attaining prosperity (भूति=prosperity). But neither getting rid of a calamity, present or future, nor achieving prosperity that yet is not secured, can be regarded as a motive that could prompt Hara to resort to a मङ्गल. The two alternatives, mutually exclusive and ordinarily, collectively exhaustive, are found simply not applying in S'ankara's case, for the reason that S'ankara is a high-sould exceptional kind of a person (महात्मन्, अलोकसामान्यं चरितं stanza 75). One thing more, Hara is himself the refuge of the entire world (जगतः शरण्यः—शरणे साधुः शरण्यः excellent in the matter of protection) and devoid of any longing (आशीः longing, eager desire; निर्गता आशीः यस्य स निराशीः तस्य निराशिषः). Of what use to him, thus characterised (-शरण्यस्य, निराशिषः सतः) are these **mangalas** wherein the activities (वृत्ति) of the mind (आत्मन्) are affected (उपहत) as a rule by hope or longing? The construction तस्य...एभिः किम् is idiomatic and of the अन्धस्य दर्पेन किम् type. For the ordinary, considerations such as auspicious', 'inauspicious' have a meaning. But such 'standards' or 'norms' do not weigh with great persons like Hara. The **Brahmacharin** need not, stress the अमङ्गलाभ्यासरति of S'ankara on this account.

भूत्यां समुत्सुकः—भूतिसमुत्सुकः ।

आशया उपहता (affected or sullied) आत्मवृत्तिः येषु तैः ।

Stanza 77: Construe—सः अकिंचनः सन् संपदां प्रभवः, पितृसद्मगोचरः (सन्) त्रिलोकनाथः भीमरूपः सः शिवः इति उदीर्यते, पिनाकिनः याथार्थ्यविदः न सन्ति ।

That S'iva has no wealth (न किंचन i. e. धनं यस्य सः) to speak of is true and Pārvati does not wish to deny that. But there is the other side of the shield too, which, the Brahmacharin failed to note, and that is, that paradoxically enough, S'iva is the very source (प्रभवः) of all riches. This should be enough by way of refutation of 'दिगम्बरत्वेन निवेदितं वसु।' Further, S'iva is the lord of the three worlds, though to those who look at things superficially, he is known as one whose sphere is (i. e. who dwells in) the cemetary [पितृणां सद्म the dwelling place of the manes i. e. departed ancestors—the cemetary, गोचरं यस्य सः। गोचर=विषयः]. So one who dubs S'ankara as the inhabitant of the cemetary, ought to note that S'ankara is the master of the three worlds, and as such the latter too are his sphere. Again by reason of the association of serpents, the garland of skulls, or the third eye, which when open, emits fire, the Lord is one possessed of a terrible form, still he is declared to be S'iva i. e. auspicious. The truth is, that there is dearth of men who know S'iva properly or as he is. याथार्थ्य is from यथार्थ (अर्थमनतिक्रम्य यथा स्यात् तथा)—the nature of being faithful to facts i. e. truth याथार्थ्यं विदन्तीति याथार्थ्यविदः।

The points that the visitor raised against S'ankara in stanza 65, 66 are thus answered by Pārvati.

Stanza 78: Construe—विभूतौ वपु, विभूषणोद्भासि पिनद्धभोगि वा, गजाजिनालम्बि दुकूलधारि वा कपालि वा अथवा इन्दुशेखरं स्यात्, न अवधार्यते।

The proper way of understanding the great Lord is not to think of any characteristic of his, or a few characteristics of his, at a time. He is possessed of the universe as his form

(विश्वं मूर्तिः यस्य सः). This wrong approach would not therefore help those who want to guage the truth. The body may sometimes shine brightly because of the ornaments worn (विभूषणैः उद्भासितुं शीलं यस्य), or it may have serpents tied about (पिनद्धाः from अपि + नह , giving both अपिनद्ध and पिनद्ध as past passive participle,) it may wear the elephant-hide (गजस्य अजिनम् आलम्बितुं शीलं यस्य) or don a garment fashioned out of rich material, and ostentatious. It may have skulls worn round the neck or the moon on the crest. Thinking of these details only as each one of them strikes the person who wants to know S'iva, in turn, and not taking a comprehensive view, would not take the person far enough in his undertaking. The विरूपाक्षत्व (stanza 72) etc. pointed out by the ascetic as disqualifications of the person chosen by पार्वती are thus refuted.

Stanza 79 ; Construe—तदङ्गसंसर्गम् अवाप्य चिताभस्मरजः ध्रुवं विशुद्धये कल्पते; तथाहि नृत्याभिनयक्रियाच्युतं (तत्) अम्बरौकसाम् मौलिभिः विलिप्यते ।

As a specific reply to what the ascetic said in regard to the *impropriety of the ashes from the funeral pyres coming* into contact with Pārvati's breasts, worthy of red sandal (stanza 69), Pārvati says, particles of ashes from the pyres, having come into contact with his limbs become capable of sanctifying others, who subsequently luckily, come in contact with them. For that very reason on their heads are borne (lit. smeared) the particoes of ashes, fallen in the act of gesticulation (अभिनय) while S'iva is dancing,-by the dwellers of the heavenly world. Even the gods, (अम्बरम् ओकः निवासस्थानं येषां ते अम्बरौकसः-तेषाम्) far from being ashamed of applying

विनिद्राणि मन्दाराणि (मन्दारवृक्षपुष्पाणि) तेषां रजांसि, तैः अरुणाः अङ्गुलयः ययोः तौ । The fact that Indra with a wreath of Mandār flowers in his head, is not ashamed to **touch S'ankara's feet with his head** reverentially, should silence all the 'talk of dilapidated or superannuated bull of S'ankara. The master of the quarter—elephant (ऐरावत) considers himself obliged to get the opportunity of saluting in all modesty, the owner of the ' old ' bull प्रभिन्नः दिग्वारणः (i. e. ऐरावतः) वाहनं यस्य सः ।

Stanza 81 : Construe दोषं विवक्षता अपि च्युतात्मना त्वया ईशं प्रति एकं साधु भाषितम्; यम् आत्मभुवः अपि कारणम् आमनन्ति स कथं लक्ष्यप्रभवः भविष्यति ।

Pārvati disliked most the depravity of soul, the low taste that the ascetic displayed, when he spoke of S'ankara having his birth unknown (अलक्ष्यजन्मता). She therefore does not think it improper, characterising the guest as a च्युतात्मन् (च्युतः आत्मा यस्य सः). His inherent low taste, very probably made the ascetic right glad when he mentioned S'iva's descent as an unknown something. But unawaringly, while wishing to speak of a fault of S'iva, he paid one of the most handsome tributes (एकं साधु भाषितम्) to the Lord. It is literally impossible, that the origination of the cause of i. e. the source of the self-born (आत्मभू) or the creator, can ever be seen by any one. That the cause of the cause of all creation should remain hidden in point of its orignation from all, subsequently created is but to be expected. The choice of words on the part of the ascetic—' अलक्ष्यजन्मनः '—was singularly happy. Only instead of reflecting in any way against S'iva, the words do him a well deserved honour ! Pārvati's skill of turning the very words of the ascetic against him, is remarkable.

वक्तुम् इच्छन्, विवक्षन्— present participle from the desiderative of वच्–तेन विवक्षिता ।

आ+म्ना—to declare (especially when the declaration is on the part of scriptures) third person plural आमनन्ति.

Stazna 82 . Construe—विवादेन अलम् ; यथा त्वया श्रुतः तथाविधः तावत् सः अशेषम् अस्तु; मम भावैकरसं मनः अत्र स्थितं, कामवृत्तिः वचनीयम् न ईक्षते ।

If this answer given by Pārvatī, in a manner so as to refute every point that the ascetic raised, has not satisfied the **brahmacharin**, then, nothing is likely to be of any use by way of argument with him. Pārvatī, therefore, states in clear terms, that she does not want to continue the discussion any longer (अलम् विवादेन). She is even ready to grant that Lord S'iva is of that type, and that also completely (अशेषम्—न शेषः यस्मिन् कर्मणि यथास्यात् तथा) of which, he has been heard to be by the ब्रह्मचारिन्. After all there is some such thing as a **personal** view of the matter, which Pārvatī takes, and no one can prevent her from taking that. " My mind, with just one predominant (एक) sentiment (रस) towards Hara, viz, that of love (भाव) is fixedly attached (स्थित) to him. And one who behaves as one thinks fit (कामेन वृत्तिः यस्य), does not mind (न ईक्षते) censure (वचनीय) by others. In other words—I have made my choice and that is final. My mind has only one attitude towards S'ankara. That is one of love,—unadulterated love. I am going to act as I think fit. Any amount of censure by the 'people' is incapable of making me swerve from the path I have adopted."

भावः (शृङ्गारः or अनुरागः) एकः (= प्रधान.) रसः यस्य तत् भावैकरसम् ।

The third line refers to पार्वती's individual case. The fourth embodies a generalisation holding good of a class of persons to whom पार्वती belongs, and is intended as the समर्थन or justification of what she said about herself. The stanza, therefore contains an instance of [सामान्येन विशेषस्य समर्थनम् type of] अर्थान्तरन्यास.

Stanza 83 : Construe—(हे) आलि स्फुरितोत्तराधरः (अतः एव) किमपि पुनः विवक्षुः अयं वटुः निवार्यताम् । यः महताम् अपभाषते स केवलं न, तस्मात् यः शृणोति सः अपि पापभाक् ।

On having given the ascetic to understand that once and for all she had fixed her love on S'ankara irrespective of what others, like him, may say, Pārvati did not want to continue speaking to him. But then, she saw that the **brahmacharin** (वटुः) had his lower lip prominently quivering and thus was obviously desirous of saying something (of the sort he already had), again (पुनः). She however, had by this time lost all patience with him, who typified the class of ignorant ones, failing to appreciate the deeds of noble persons, but condemning the latter unblushingly. So she asks her friend to have the ascetic shown out of the āshrama (lit., warded off). The consideration that weighed with Pārvati in deciding that the **brahmacharin** be better turned out than listned to, is given in the form of a general proposition in lines 3 & 4 of the stanza; not only he who speaks ill of (अपभाषते) or scandalises the great but one that listens to such a person also has his (or her) share of the sin. Pārvati would be the last person to have such a sin stand permanently to her discredit. The figure manifestly, is अर्थान्तरन्यास (of the विशेषस्य सामान्येन समर्थन type).

Manu, at II, 200 lays down गुरोर्यत्र परीवादो निन्दा वापि प्रवर्तते। कर्णौ तत्र पिधातव्यौ गन्तव्यं वा ततोऽन्यतः ॥ आलिः is a female friend आलि is the vocative of the same.' Oh female friend.' स्फुरितं (स्फुरणं, नपुंसके भावे क्तः) यस्मिन् उत्तरं(प्रधानं) स स्फुरितोत्तरः, स्फुरितोत्तरः अधरः यस्य सः । विवक्षुः—वक्तुम् इच्छुः 'desirous of speaking.' पापं भजतीति पापभाक् । If the proposition stated by Pārvati is followed in spirit by the majority of people in any community at any time, much of a particular kind of literature, whether spoken or printed, would lose its point and vogue. As years roll on in the history of human civilization, can we state confidently, that we are becoming more full of reverence for noble qualities ? The question is better left unanswered.

Stanza 84 : Construe—अथवा इतः गमिष्यामि इति वादिनी स्तनभिन्नवल्कला सा चचाल च स्वरूपम् आस्थाय कृतस्मितः वृषराजकेतनः तां समाललम्बे च ।

The two चs are idiomatically used in the stanza to show that two things happened simultaneously. 'No sooner-than' has its best equivalent in Sanskrit in these two चs. It was one thing for Pārvati to say to her friend 'let this ascetic be shown the door', it was another to have the expulsion of the stranger actually achieved. For no female friend of Pārvati could be equal to the task of driving out the ascetic (unless she were an amazon and in this latter case she hardly could have been an आलिः of Pārvati specially in view of V-15 comparing the eyes of the friend with those of the deer !) Pārvati who failed to note this in her extreme anger, corrects her mistake by changing her mind, अथवा always introduces a change of thought in Sanskrit. 'Or' in view of the physical impossibility of my instruction, to you being carried out, said

Pārvati 'I shall go away from hence and suddenly, presumably with a jerk to her body, she made for walking a little further off from (चचाल moved away) the place, her bark-garment slipping off from her breast in the quickness of the action. And that very moment, the bull-bannered God (वृषराजः केतने यस्य सः), assuming his form (as against the disguise so far donned) made a smile, nothing more being needed to indicate his having been amused, and caught hold of her. S'iva thoroughly convinced regarding the genuineness and the the intensity of पार्वती's affection for him, did not add even a word. What use are words on such occasions ? A smile and the act of taking hold of Pārvati (समालम्बन) was the fitting close to the alteration, the two had had so far. And Kālidāsa provided just that in 'स्वरूपमास्थाय कृतस्मितः तां समाललम्बे ।

वृषराजः केतने यस्य सः—On S'iva's banner was the figure of a lordly bull, the characteristic of the god.

Stanza 85: Construe—तं वीक्ष्य वेपथुमती, सरसाङ्गयष्टिः, निक्षेपणाय उद्धृतम् पदम् उद्वहन्ती शैलाधिराजतनया, मार्गाचलव्यतिकराकुलिता सिंधुः इव न ययौ न तस्थौ ।

To see her lord in his proper form, Pārvati was right glad no doubt. But the immediate reaction on her part to the manifestation of S'iva, was being all aquiver (वेपथु quivering मती passessed of (the delicate frame of her body (अंगं यष्टिरिव) being full of perspiration (स–रस). Experts observe that the body being full of trembling all over, and perspiration are indication of the rise of the ' सात्त्विक भाव ' Thus characterised, the daughter of the lord of mountains, could not really decide the course she should take, under the conditions as they

obtained then–she, therefore, had one of her feet, lifted up for placing it elsewhere in the act of going away from the scene of the conversation, but not having been able to decide she **should** go away, with hesitation as to whether *she should*, *getting the upper hand, she stood* in that very condition. The theme again is well worth the delineation by a master-artist. Pārvatī neither proceeded (न ययौ), for the foot that was lifted up was not actually planted, nor stood, for one foot was lifted up. Pārvatī with her mind thus divided, is aptly likened to a river which getting embarassed, neither *runs ahead nor exactly stands still*, when in contact (व्यतिकर) with a mountain on the way. Here is a singular phenomenon of a word picture (river–mountain,) beautifying a word picture already given. (पार्वती) *not standing, not proceeding, being caught hold of* by S'ankara and both pictures are bound to people the mind of the reader, long after he has completed the perusal of the stanza and kept away his copy of कुमारसंभव (V) The conflict between Pārvatī's *eagerness to look at her lord*, and her overwhelming bashfulness is very effectively described. The former seemed to make her stay on, the latter prompting her to run away as soon as possible. मार्गे अचल. तस्य व्यतिकरः (सम्बन्धः) तेन आकुलिता । सिन्धु ' a river, '

Stanza 86. Construe–(हे) अवनताङ्गि, अद्यप्रभृति अहं तव तपोभिः क्रीतः दासः इति चन्द्रमौलौ वादिनि (सति) सा नियमजं क्लमम् अह्नाय उत्ससर्ज; क्लेशः हि फलेन पुनः नवतां विधत्ते ।

The rest of the story is easily and briefly told. While lord S'iva was saying 'Oh you with drooping (i. e. beautiful) limbs, from to-day, I am your slave (दास.) purchased (by you) by (your) austerities ' she quickly (अह्नाय) *left off* or

got rid of (उत्ससर्ज) her fatigue (क्लम) that arose out of her vow (नियम-जम्). This need not be a cause for any surprise. For (the rule is) fatigue makes for freshness—leads the person who has for long been toiling, to freshness by the fruit it has won for the toiler. The canto closes with Pārvati's success in her undertaking, which thanks more to her austerities secured the destroyer of Madana for Pārvati, to be a slave of hers for all time to come her physical beauty having played only a secondary part in the whole process. And the story is well rounded off with an अर्थान्तरन्यास, worthy of Kālidāsa. The last line has a maxim-like ring about it and is on the tip of the tongue of all Sanskritists, obviously for the reason that it crystallises a matter of common experience.' Reward of labour, brings fresh vigour to the workers.'—

क्लेशः फलेन हि पुनर्नवतां विधत्ते ।

